Edinburgh Napier
UNIVERSITY

BA International Hospitality Management with Festivals and Events

Honours Dissertation

Academic Year 2024 - 2025

Why not Scotland? An investigation of music festival attendance motivations and barriers amongst Scottish residents.

Author:

Bethany Tait

40529950

Supervisor:

Ross Tinsley

Word count: 13107

DISSERTATION COVER SHEET

MATRICULATION NUMBER: 40529950

MODULE NUMBER: TBS10130 2024-5 TR1 001 - Dissertation

MODULE TITLE: Undergraduate Dissertation

DISSERTATION TITLE: Why not Scotland? An investigation of music festival attendance motivations and barriers amongst Scottish residents

NAME OF MODULE LEADER: Dr Matthew Dutton

DATE OF SUBMISSION: 30/04/2025

ACKNOWLEDGEMENT OF THE USE OF ARTIFICIAL INTELLIGENCE (AI) IN ACADEMIC WORK:
(Select <u>all</u> the options below applicable to your submission)

☒	No content generated by AI technologies has been presented as my own work.
☐	I acknowledge the use of AI to generate materials for background research and self-study in the drafting of this assessment.
☐	I acknowledge the use of AI to structure or plan this assessment.
☐	I acknowledge the use of AI to generate materials that were included within my final assessment in modified form.
☐	I acknowledge the use of AI to generate materials that were included in my final assessment in unmodified form. An example of this would be a quote or image produced by the AI output.

IF YOU ACKNOWLEDGE THE USE OF AI, IN AROUND 100 WORDS DESCRIBE HOW AND AT WHICH POINTS YOU HAVE USED SUCH TOOLS TO SUPPORT THE COMPLETION OF THIS ASSESSMENT:

Click or tap here to enter text.

EDINBURGH NAPIER UNIVERSITY

CONSENT FORM: ALL STUDENT DISSERTATIONS

I confirm that this dissertation is all my own work. I understand that my written permission is required for the University to post my dissertation on Moodle so that it is available to future students for reference purposes.

I hereby give my consent to my work being made available to students on the dissertation module. I confirm that my work is not confidential.

Print name: BETHANY TAIT   Matriculation No. 40529950

Signature: *Bethany Tait*   Date: 28/04/2025

Module: Undergraduate Dissertation TBS10130 Trimester 1 2024 - 2025

Dissertation Title:

Why not Scotland? An investigation of music festival attendance motivations and barriers amongst Scottish residents.

Abstract

This dissertation explores the motivations and barriers influencing Scottish residents' attendance at music festivals across Scotland and the UK. While music festivals have become a vital part of UK culture and tourism, Scotland's festival scene remains comparatively underdeveloped following the decline of major events like T in the Park. With the aim of informing the development of the Scottish music festival industry, this study investigates the relative importance of motivational factors, the reasons behind preference for English festivals, and the barriers preventing higher attendance at Scottish events.

A quantitative research design was employed using an online survey distributed to a total of 90 Scottish residents. The data collected was analysed through descriptive statistics, cross-tabulations, and Exploratory Factor Analysis which revealed key motivational dimensions such as music engagement, social connection, escapism, and event novelty. The findings indicate that high-quality artist line-ups, atmosphere, and social experiences are the primary drivers of festival attendance. Conversely, limited line-ups, poor weather, cost, and lack of camping options were identified as the main deterrents to attending Scottish festivals. Despite these barriers, there is a strong interest in Scottish festivals with the 7 non-Scottish residents expressing willingness to attend festivals in Scotland if given the opportunity.

The research concludes with practical recommendations for revitalising Scotland's festival offering including enhancing line-ups, improving infrastructure, and expanding experiential elements. Areas for future research are suggested such as adopting qualitative methods to expand the depth of understanding attendee motivations. Ultimately, this research contributes to a deeper understanding of Scottish festival attendee behaviour and offers actionable insights for industry stakeholders.

Acknowledgements

Table of Contents

List of Tables

List of Figures

1.0 Chapter One: Introduction

1.1 Chapter Introduction

This chapter provides the foundational context for the study by outlining the background, rationale, and purpose. An overview of the growth and significance of music festivals in the UK and Scotland is provided. Secondly, the rationale section highlights the research gap this study addresses. Following on, the research aim and objectives/questions are presented alongside a brief outline of the chosen methodology. Finally, the structure of the dissertation is explained, detailing the content and purpose of each subsequent chapter.

1.2 Background to study

Festivals undoubtedly serve as a crucial function and are integral to the fabric of global society (Davies, 2021). The dawn of British music festivals can be traced back to the 1960/70s, when musical innovations and cultural changes began to emerge (Baxter, 2023; Kinsey, 2024). Music festivals represent a significant component of the United Kingdom's cultural and economic landscape, with approximately 6.5 million music fans attending UK festivals in 2022, contributing £42 million to the economy in 2021(UK Music, 2023). The UK music festival sector encompasses a range of vibrant and internationally acclaimed events, including Glastonbury, Reading & Leeds, and, more recently, TRNSMT in Glasgow. These festivals have contributed significantly to positioning British music festivals as prominent and influential players within the global festival landscape (Webster & McKay, 2016). This rise reflects the UK's great enthusiasm for festivals, particularly in Scotland, where music festivals such as T in the Park have left a long cultural legacy. T in the Park attracted nearly three million visitors throughout its 23 years of operation, resulting as a Scottish summer staple (BBC News, 2022). Despite this growth, there remains an imbalance in the scale and diversity of music festivals between England and Scotland. Historically, Scotland boasted major events however, after the decline of T in the Park, there has been a gap in the national festival landscape (BBC News, 2022), even though its successor, TRSNMT, occupies the same position in the annual calendar, the festival has yet to attain the same level of cultural significance and impact that T in the Park once held.

With an additional fifty music festivals across the UK being cancelled in 2023 following the Covid-19 pandemic (Walker, 2024), there is an increasing urgency to better

understand consumer behaviour, specifically the motivational drivers behind consumer decision-making of festival attendees. As a core component of consumer behaviour theory, the concept of motivation provides an explanation for the forces and driving factors compelling individuals' decisions to attend certain events and the psychological or experiential benefits they seek (Schiffman & Wisenblit, 2015). A comprehensive understanding of consumer behaviour is central to the development and sustainability of the music festival industry. As the Scottish music festival scene continues to compete with larger established events across the UK, gaining insight into Scottish residents' motivations of their festival experiences becomes imperative. Understanding their motivations can provide valuable direction for organisers to tailor offerings, enhance attendee satisfaction, and ultimately contribute to the development of the Scottish music festival industry.

1.3 Rationale

While motivations for festival attendance have been extensively explored in the wider literature, these studies often take a generalised or international approach. There remains a notable gap in literature specifically addressing the UK population (Brown, 2019), more specifically the Scottish population. Gaining a deeper understanding of these motivations is crucial for the Scottish music festival industry, especially as it seeks to expand and differentiate itself in a competitive UK market. This study therefore seeks to explore the unique factors driving Scottish residents' engagement with music festivals, to offer valuable guidance for festival organisers aiming to tailor experiences that resonate more effectively with local audiences.

1.4 Research Aim and Objectives

This dissertation aims to understand the motivations and barriers influencing Scottish residents' attendance at music festivals across the UK. More specifically, the objectives of this dissertation are to:

- To critically examine relevant literature on consumer motivations with regards to social motivations, cultural influences and economic considerations influencing the intentions of Scottish consumers to attend music festivals.

- To identify the relative importance of various motivational factors within the Scottish audience and analyses how these motivations differ across demographic groups, impacting their decision-making within music festival attendance.

- To provide a set of recommendations on the relevance of identified motivations for the Scottish music festival industry and develop actionable insights for enhancing attendee engagement and satisfaction in future events.

These objectives are further highlighted by the four key research questions outlined as follows:

1. What are the key motivations for Scottish residents to attend music festivals, both in Scotland and elsewhere in the UK?
2. What factors influence Scottish attendees to choose English festivals over Scottish ones?
3. What are the main barriers preventing greater attendance at Scottish music festivals?
4. What improvements or developments could make Scottish music festivals more appealing and competitive?

1.5 Methodology Outline

To investigate the motivations and barriers influencing Scottish residents' attendance at UK music festivals, this study employed a quantitative research approach utilising an online survey. The online survey collected demographic and psychographic data from Scottish residents regarding their preferences, behaviours and perceived challenges. The data collected was analysed using descriptive analysis to identify common trends and themes, followed by statistical testing to uncover motivational dimensions influencing attendance decisions. This methodological approach provides a broad understanding of festival attendee attitudes whilst offering a data-driven foundation for developing strategies to improve the Scottish music festival industry.

1.6 Dissertation Structure

Chapter One: Introduction

This chapter establishes the context and rationale for the study. The research aims and objectives are included in this chapter to provide insight into the overall purpose of the research.

Chapter Two: Literature Review

This chapter critically explores relevant existing literature regarding consumer behaviour and prior studies focused on motivations within festival attendance. This chapter will highlight the gap in literature regarding motivations within the UK population, more specifically within Scotland.

Chapter Three: Methodology

This chapter will detail the research design approaches applied for data collection. This design approach has been chosen to effectively achieve the research aims and objectives whilst maintaining research ethics, validity and generalisability.

Chapter Four: Data Description

This chapter will provide a demographic profile of respondents and a descriptive overview of the survey responses.

Chapter Five: Data Analysis

This chapter follows on from the previous descriptions to present the statistical analyses applied to the data and are interpreted in relation to the research questions.

Chapter Six: Conclusion

This chapter will present a summarised conclusion of the data findings whilst acknowledging the research limitations. This will be followed by a discussion of the practical implications for the Scottish music festival industry and suggestions for further future research on the topic.

2.0 Chapter Two: Literature Review

2.1 Chapter Introduction

This section will critically examine the relevant theoretical perspectives on overall consumer behaviour concepts which ultimately affect festival motivation through drawing on both foundational and contemporary studies. The discussion will be structured into subsections that explore the primary motivational drivers influencing festival attendance and the evolving nature of the UK and Scottish festival industry. By analysing these themes, this review aims to highlight the complexities of festival motivation and the implications for future research and industry practices.

2.2 Consumer behaviour in tourism

Exhibiting a deep comprehension of consumer behaviour is becoming increasingly fundamental in tourism and event market research. By analysing consumer patterns, motivations, and behaviours businesses can anticipate shifts in consumer preferences and tailor events to align with market demand (Swarbrooke & Horner, 2007). The study of consumer behaviour examines how people select, purchase, use, or dispose of products, services, ideas or experiences that they believe will meet their needs and wants (Schiffman, 2015; Solomon, 2016). Consumer behaviour theory must be understood to comprehend the consumer's general desires. However, the processes of consumer behaviour are very complex, and are often understood better through models rather than definitions (Swarbrooke & Horner, 2021). Consumer behaviour models have been created to bridge an understanding between the relationship of different factors that influence consumer behaviour which organisations can adopt to produce necessary products and services (Swarbrooke & Horner, 2007).

2.3 Consumer behaviour models

According to the review of research conducted by Reina Paz & Rodríguez Vargas (2023), it has been widely defined that tourism is presented as a service opposed to a product. Kotler & Armstrong (2024) define services as "a form of product that consists of activities, benefits, or satisfactions offered for sale that are essentially intangible ". Therefore, due to the intangible nature of tourism coupled with the high-spend associated in the industry, consumer's purchase decision making is of high risk (Horner & Swarbrooke, 2007). Tourism products are distinctively differential, therefore

the outlook of consumer behaviour changes drastically. Academics such as Mathieson & Wall (1982) suggested a linear model on travel buyer behaviour (see Figure 2.3.1) and Gilbert (1991) proposed a two-level model on consumer decision-making in tourism (see Figure 2.3.2). These models highlight the complexity of consumer behaviour in tourism, emphasizing that decision-making processes are influenced by various factors and can evolve depending on the unique characteristics of tourism products.
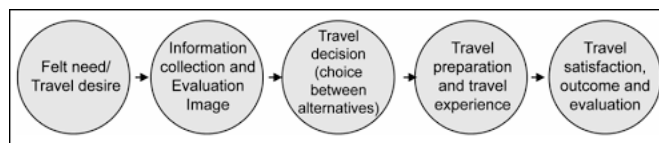
Figure 2.3.1: Travel buyer behaviour adapted from Mathieson & Wall (1982)
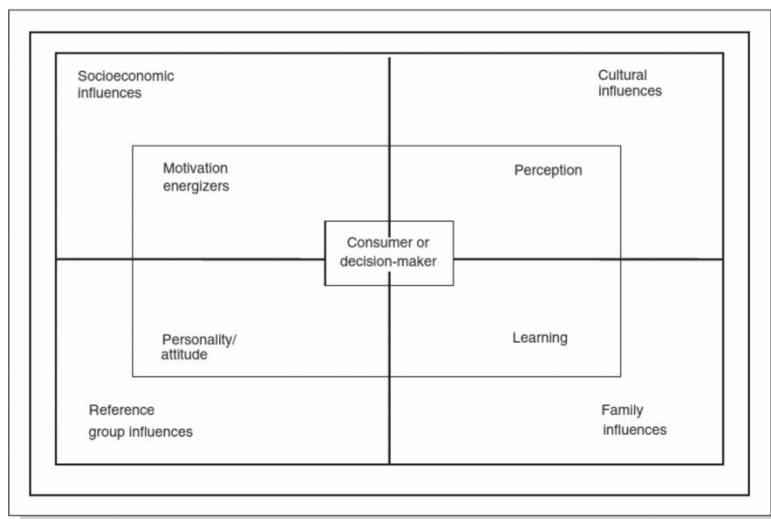
Figure 2.3.2: Consumer decision-making framework adapted from Gilbert (1991)

Consumer behaviour in tourism is a complex process that involves selecting, purchasing, and utilizing various components of the tourism product (Moutinho et al, 2011). Through identifying several key factors which influence tourist decision-making, it allows researchers to fully comprehend the thinking of their consumers and what shapes their preferences and travel choices. A variety of factors which influence a tourist in their decisions includes social position, cultural background, personal demographics, psychological factors and economic situations (Cohen et al, 2014). Bray (2008) and Woodside (2017) contributed to recent models of consumer

behaviour through stating sets of influential variables on consumer behaviour (see Appendix 1). Cohen et al (2014) conducted a narrative review of all relevant literature pertaining consumer behaviour in tourism, and established nine fundamental concepts:

1. Decision-Making
2. Values
3. Motivations
4. Self-concept and personality
5. Expectations
6. Attitudes
7. Perceptions
8. Satisfactions
9. Trust and Loyalty

While all nine concepts are essential for understanding tourism behaviour, this literature review specifically focuses on motivations in festival attendees. Therefore, the following section expands on relevant motivational theories and previous studies which have been conducted to understand this concept.

2.4 Motivational Theories

The examination of visitor motivation is a subdivision under consumer behaviour, facilitating a comprehensive understanding of the reasons behind visitors' decisions to attend an event. Understanding consumer behaviour provides valuable insights into the relationship between human needs and the motivations behind event attendance. One of the foundational theories in motivation research is Maslow's (1954) Hierarchy of Needs which was originally developed to explain personal growth and spiritual experiences. Over time, Maslow's framework has been adapted to analyse consumer motivations, including those related to tourism and event attendance. However, given its limitations in directly explaining festival attendance, further research is necessary to critically analyse visitor motivations within the events sector. By exploring contemporary studies and alternative motivational models, a more comprehensive understanding of consumer behaviour in festivals and events can be developed, allowing for more effective event planning and marketing strategies.

Before studies into visitor motivations at festivals and events were coordinated, any theories or concepts applied to the industries derived from an academic background of tourism and leisure (Colombo & Marques, 2019). Iso-Ahola's (1980) psychological model of motivation in tourism originated as a two-dimensional model. The two dimensions in this approach can be described as 'seeking' and 'escaping' motives. In the concept, individuals seek personal and interpersonal rewards while also wishing to avoid personal and interpersonal situations. This 2x2 model shows how one of four categories - seeking/escaping and personal/interpersonal - can be used to describe the motivation of tourists. The fundamental critique regarding Iso-Ahola's model is that, with only two dimensions, it is constrained by its level of aggregation (Raybould et al, 1999). Dann's (1977) theory argues that tourist motivation can be best understood by the relationship between 'push' and 'pull' factors, although he proposed the concept of anomie (the desire to escape from societal norm) and ego-enhancement (the pull factor). Similarly, Manfredo et al (1996) proposes ideas that indicated when those seeking leisure and tourism experiences do so because of a perceived inequity better their existing state and desired state. Both Dann (1977) and Manfredo et al. (1996) are highly sociological however they complement Iso-Ahola's (1980) psychological two-dimension model very well.

A further key theory in understanding consumer motivations is provided by Ryan & Deci (2000), who explore the concepts of intrinsic and extrinsic motivation. The theory distinguishes between intrinsic motivation, which relates to engaging in an activity because it is enjoyable or fascinating, and extrinsic motivation, which entails doing something for an external outcome. Self-Determination Theory (SDT) builds on these ideas by investigating how social and environmental factors support or undermine intrinsic drive (Deci & Ryan, 2012). SDT contends that intrinsic motivation is a natural inclination that thrives in settings that permits it, rather than being directly generated by them. This theory demonstrates how the quality of experience and performance varies greatly depending on whether activities are motivated by internal or external factors.

2.5 Festival motivations framework

To gain a better comprehension of motives within festivals, many researchers focus their research on Crompton (1979) framework (see Table 2.5.1). The framework developed includes seven major motives in their study:

Novelty	The desire to seek new experiences with a level of thrill and adventure.
Socialization	The desire to interact with other members of the group.
Prestige/Status	The desire to present oneself to others as a participant in special events.
Rest and Relaxation	The desire to escape from daily stresses and refresh mentally.
Education Value/ Intellectual Enrichment	A desire to gain knowledge through attending a festival.
Enhancing Kinship and Relations/ Family Togetherness	A desire to strengthen family relationships.
Regression	A desire to reminisce childhood memories/experiences.

Table 2.5.1: Festival motivations framework adapted from Crompton (1979)

Crompton and McKay (1997) stated that there are three reasons as to why festival attendees' motives should be understood. Firstly, the design of the festival should be personalised to the needs of the attendee. The second reason is that there is a strong correlation between participant motivation and satisfaction. Motivation happens before the experience and after satisfaction. To meet expectations and track satisfaction, it is vital to understand the needs of the event participants. Lastly, by understanding how festival attendees make decisions, it simplifies identifying and prioritising motivation.

2.6 Motivational Drivers for Festival Attendance

A series of research papers into festival attendee motivations conducted by Uysal et al. (1993) and Mohr et al. (1993), agree in suggesting that motivations can be categorised into 24 motivational factors which can be subcategorised into five key themes: escape, excitement and thrills, event novelty, socialization, and family togetherness. Mohr et al. (1993) is particularly significant as their study reinforces the validity of Uysal et al.'s (1993) findings, however since both studies were conducted in the same geographic region of South Carolina, their generalizability is limited. Further supporting these findings, Formica and Uysal (1996) conducted additional

research that provided validity to these studies, as their results identified five identical motivational themes. Their research, conducted at the Umbria Jazz Festival in Italy, demonstrated the applicability of these motivational dimensions across different cultural and regional contexts, enhancing the generalizability of the earlier studies.

Crompton and McKay (1997) conducted further research to develop a conceptual framework for socio-psychological motivations behind event attendance, emphasizing the importance of understanding attendee motivations for effective event design. Their study reinforced the findings of earlier research (Uysal et al., 1993; Mohr et al., 1993; Formica & Uysal, 1996) and introduced the concept of 'recovering equilibrium', which relates to the restoration of the individual. While this research made a significant contribution to shaping the conceptual framework of socio-psychological motivation, a notable limitation of the study was the large proportion of local respondents, which limits the generalizability of the findings to broader event populations. Nonetheless, the study remains a valuable foundation for future research on attendee motivations. Similarly, Bowen and Daniels (2005) explored motivations for attending a music festival and challenged the assumption that music is the primary motivator. Their findings revealed that socialisation, atmosphere, and a desire to escape routine were significant, suggesting that non-musical experiential elements play a significant role in the overall festival experience. These insights align with previous studies however their focus on music-specific events provided a refined understanding of how event type may influence motivation.

Thus far, a great deal of previous research into attendee motivation has relied on a likert-scale methodology to measure motivations. While this approach is efficient for data collection, it fails to fully capture the complexities and nuances of human behaviour. Recognising this limitation, Nicholson and Pierce (2001) adopted a more exploratory qualitative approach, utilising direct open-ended questioning to gain deeper insights into attendee motivations. Their findings revealed that event activities were the primary motivator, followed by socialisation and family togetherness which highlights the importance of experiential and interpersonal factors. This approach provided deeper insight into attendee behaviour, further emphasising key themes from earlier studies (Uysal et al., 1993; Mohr et al., 1993; Formica & Uysal, 1996; Crompton

& McKay, 1997) and highlighting the value of qualitative methods in capturing the complexity of festival motivations.

Further support for the significance of the experiential dimension was provided by Pegg and Patterson (2010), who explored attendee motivations at the Tamworth Country Music Festival in Australia. Using a questionnaire-based approach their study revealed that while a passion for country music was a significant factor, it was the variety of activities and the festival atmosphere that were the strongest motivators. Notably, many attendees mentioned the overall environment and opportunities for shared social experiences as central to their decision to attend. These findings reflect those of Nicholson and Pierce (2001) and additionally align with Pine and Gilmore's (1999) Experience Economy Model, which argues that the success of an event is rooted in delivering a positive visitor experience. As such, creating memorable experiences has been recognized as a central goal in the tourism, hospitality, and event industries (Berridge, 2007 and Getz, 2005).

2.7 Motivational Studies within the UK

General studies on event motivations are essential for designing attendee-focused offerings and understanding decision-making processes (Li & Petrick, 2005). While motivational research has been widely conducted on a global scale, there remains a notable lack of studies specifically examining festival motivations within the UK. Dunne et al (2023) conducted their study after locating a gap in literature regarding the motivations of Generation Z festival attendees. The study focused on Generation Z festival-goers in Ireland and found that their attendance is significantly influenced by their anticipation of the event, the attractions offered and the sense of immersion they experience during the festival. Sobitan & Vlachos (2020) researched the motivations of attendees at immersive events. Their study showed the sense of novelty and entertainment was highly important for their attendee's motivation, alongside the unique participatory aspect of immersive events. Pilcher & Eade (2016) pursued similar objectives to Formica & Uysal (1996) through conducting a qualitative study focusing specifically on folk festivals in the UK. Their study identified five motivational categories: escapism, entertainment and culture, experience/atmosphere, family togetherness, and socialisation. Their findings aligned with earlier studies but reframed certain categories, such as incorporating excitement and novelty within the broader concept of festival atmosphere. Brown (2019) proposed an exploratory analysis of a

festival-goers experience in the UK which has ultimately provided a catalyst for future research to bridge the gap in the literature. The results of this comprehensive study highlighted a correlation between socio-demographic and psychographic characteristics amongst a variety of attendees at differing types of UK music festivals. The most important experiential attribute for the majority of attendees was the festival atmosphere, with an additional seven experiential constructs identified as 'Music; Other Entertainment; Services; Engagement; Added Value; Ethics and Festival Image'.

Collectively, all of these studies highlight both the consistency and evolution of festival motivations across various cultural contexts and event types. This literature has provided valuable theoretical and practical insights, ultimately forming a strong foundation for contemporary research into festival attendee behaviour.

The rapid expansion of the events industry has led to a growing concern that many existing studies on attendee motivation are becoming outdated and may lack current validity (Getz, 2016; Sobitan, 2020). Since the early 2000s, advancements in technology and shifts in cultural trends have significantly influenced the landscape of festival and event design, suggesting that attendee motivations may have also evolved (Bowdin, 2012). As a result, the conclusions drawn from previous research may no longer fully capture the dynamic nature of modern event experiences. Given the continuous changes within the industry, there is a pressing need for further research to ensure that contemporary event planning reflects the evolving motivations of today's festival and event attendees.

2.8 Evolving Nature of UK Music Festivals

The music industry within the UK is one of long history with the birth of UK music festivals dating back to the 1960/70s (Kinsey, 2024). The Isle of Wight Festival, first held in 1968, was one of the UK earliest large-scale festivals attracting thousands of attendees to performances by acts such as Jefferson Airplane, T>rex and The Pretty Things. By 1970, the festival had reached its peak, with an estimated 600,000 people

gathering to see legendary artists like Jimi Hendrix and The Who (Isle of Wight Festival, 2025). The next decade seen the rise of Glastonbury, which now in 2025 is one of the most famous and prestigious music festivals in the world (Evans, 2024). Towards the end of the 20th century, the rise of electronic dance music and indie rock sparked the beginning of festivals such as Creamfields and Reading who hosted artists such as The Chemical Brothers, The Prodigy, Nirvana and The Red-Hot Chili Peppers (Creamfields, 2024; Reading, 2024).

Since the early 2000s, the UK music festival continued to grow exponentially which ignited concerns within Isle of Wight & Glastonbury festival organisers, publishing their fears regarding the oversaturating on the UK Music festival market (Webster, 2014: McNulty, 2017). The festival industry had been steadily rising since 2015, hitting an all-time high in 2019 when the UK hosted nearly 1000 music festivals over the year (UK Parliament, 2021) attributing £1.76 billion Gross Value Added to the economy. However, the devasting impact of Covid-19 in 2020 brought all industries across the world to a halt. Regardless of the halt in economy, Mintel (2024) reported the UK music market reached a worth of £33 billion in 2023 which marked the first full post-pandemic year to the industry. Despite record-breaking profits in the industry, a report by the Association of Independent Festivals (2024) revealed that nearly 200 festivals have disappeared since 2019. Rising energy costs and the ongoing cost-of-living crisis have made it increasingly difficult for many festivals to adapt to the substantial financial demands required to host a successful event.

The British music festival industry secures huge benefits for the country's economy with the overall music tourism spend in 2023 accounting for £8 billion of incoming funds to the economy from the 19.2 million tourists who visited the UK to fulfil their music desires. Due to the size of the industry a total of 62,000 jobs were sustained over the year, a 17% increase of the 53,000 jobs provided the previous year (UK Music, 2024). The UK festival industry is home to some of the world's most renowned and long-standing events, attracting tourists from across the globe (British Council, 2025). Iconic festivals such as Glastonbury, Isle of Wight Festival, Creamfields, and Reading & Leeds Festival have established themselves as cultural institutions, drawing massive crowds and offering diverse lineups that cater to a wide range of musical tastes (Visit Britain, 2025; Thompson, 2024; Jessop, 2025). However, beyond

these legacy events, several other key festivals have gained prominence in recent years, contributing to the UK's dynamic festival landscape such as Latitude, Wireless, Parklife, and Boardmasters.

2.9 Scottish Music Festival Scene

While the UK music festival phenomenon is recognised worldwide, most of these events are concentrated in England, with comparatively fewer major festivals taking place in neighbouring countries such as Scotland. One of Scotland's most significant contributions to the festival landscape was *T in the Park*, which was established in 1994 at Strathclyde Country Park and quickly gained recognition for hosting prominent acts such as Pulp and Blur (Leadbetter, 2013). For two decades, the event served as a rite of passage in Scottish culture (BBC, 2022), until it was regrettably discontinued in 2016 due to unforeseen fatalities, escalating violence, and financial challenges (Murphy, 2019). Following its predecessor, TRNSMT Festival attracts around 120,000 attendees to Glasgow over the same iconic weekend in the nations musical calendar, welcoming major artists to the stage each year (Hepburn, 2024). With TRSNMT's debut year, 2017, only one year post the finale of T in the Park, the festival was sought to be the successor, however CEO of DF Concerts assured the nation "TRSNMT is not a replacement of T in the Park" but an entirely new festival (Green, 2019). Despite the similarities to T in the Park, a major disappointment for many fans is the absence of camping facilities at the city-centre festival which is ultimately altering the traditional festival experience. This information emphasises a potential gap in the market for an event that combines large-scale music performances with the full camping festival experience that T in the park once encompassed.

Although TRNSMT is Scotland's leading mainstream music festival, the country's festival market remains largely dominated by folk and Celtic music. Events such as Celtic Connections and The Gathering celebrate Scotland's rich musical heritage, drawing audiences with a deep appreciation for traditional sounds (Jackson, 2025). While these festivals are integral to Scotland's cultural identity, there are relatively few major events dedicated to contemporary genres such as pop, indie, and electronic music. TRNSMT has established itself as Scotland's primary mainstream festival, while Riverside and Terminal V catering specifically to electronic music enthusiasts (see Appendix 2). Additionally, renowned Scottish DJs have started curating their own

festivals in their hometowns, with Ewan McVicar launching Pavilion Festival in Ayr and Hannah Laing presenting Doof in the Park in Dundee (Pavillion Festival, 2025; Doof Festival, 2025). However, despite the global popularity of these genres, Scotland's festival landscape continues to be rooted in tradition, with only a limited number of events embracing modern musical trends.

3.0 Chapter Three: Methodology

3.1 Chapter Introduction

The purpose of this chapter aims to justify the research design and methodology applied to collect the data necessary for achieving the research aim. This chapter begins by providing an understanding of the quantitative research approach adopted followed by reasoning of an online survey as the appropriate method of data collection. Furthermore, the data analysis techniques are justified and explained with their accordance to the research aim and questions. Moreover, this chapter outlines considerations of the research's reliability, validity, and generalisability, followed by a discussion of the ethical principles adhered to throughout the study. Finally, the chapter addresses the limitations encountered during the research process.

3.2 Research Aim & Questions

As introduced earlier, the aim of this research is to understand the motivations and barriers influencing Scottish residents' attendance at music festivals, particularly in Scotland and England, to inform strategies for the growth and development of the Scottish festival industry. With regard to this aim, specific research questions have been compiled for this study and are as followed:

1. What are the key motivations for Scottish residents to attend music festivals, both in Scotland and elsewhere in the UK?
2. What factors influence Scottish attendees to choose English festivals over Scottish ones?
3. What are the main barriers preventing greater attendance at Scottish music festivals?
4. What improvements or developments could make Scottish music festivals more appealing and competitive?

3.3 Research Approach

In line with the aim of this study, a quantitative approach was necessary to guarantee the collection of broad, in-depth, and reliable data. This method was considered the most appropriate to collect measurable insights across a diverse sample.

The goal of quantitative research is to build accurate and reliable numerical measurements that allow for statistical analysis to understand relationships between certain variables (Creswell, 2018) and is mostly conducted through questionnaires or structured interviews. Whereas, qualitative research focuses on gathering non-numerical data, such as textual or visual information which is analysed through the conceptualisation of key themes and patterns (Bergin, 2018). The primary purpose of qualitative data is to explore complex phenomena in depth which provides a reflective contextual understanding of behaviours, motivations, and social dynamics (Bryman & Bell, 2022). This method of data collection is typically conducted through techniques such as interviews and focus groups, which offer a flexible structure that allows the research focus to evolve as the study progresses (Saunders et al., 2023).

While qualitative data is valuable for exploring individual experiences and gaining deeper insights, this approach was not the most suitable for the aim of this study. However, surveys facilitate the identification of patterns and characteristics within a population sample, offering a level of reliability that is often considered greater than that of qualitative methods (Kelley et al., 2003). Through adopting this approach, a larger target population will be reached than that of an interview or focus group and therefore the results will be more accurate when considering different demographics and their effects on motivations.

Therefore, in the context of this research, the adoption of quantitative analysis techniques was essential, as the study required responses from a large sample and questions suited to numerical evaluation. This method is particularly effective in identifying patterns and trends in attendee motivations through the use of standardised questionnaires, often featuring Likert-scale items as previously demonstrated by Bowen and Daniels (2005) and Brown (2019). A quantitative approach was therefore deemed as the most appropriate method of data collection for generating meaningful results relevant to the development of the Scottish festival industry. A mixed methods approach could have been employed within this research, whereby qualitative interviews followed the quantitative survey to gain a deeper understanding of festival attendees' experiences and underlying motivations. However, due to time constraints and the scope of this research, incorporating qualitative interviews was not feasible. Should future research be conducted, adopting a mixed methods approach would

likely enhance the depth and clarity of findings, providing a more comprehensive understanding of Scottish residents' engagement with music festivals.

3.4 Data Collection

To collect the necessary quantitative data required for this study, the present study utilised an online survey for adequate analysis of the overall aim. A survey is one of the most common procedures for providing numerical insights within a population around their trends, attitudes, and opinions (Creswell, 2009), and is most commonly applied when examining attendee motivations, as demonstrated in the existing literature. Through utilizing a survey, larger amounts of data can be collected in a short time frame from a broad and representative sample allowing for the findings to be generalizable to the wider population (Kelley et al., 2003).

Participants' anonymity was maintained throughout the process, and informed consent to use their data was obtained before participants began the survey. To identify the correct sample, participants were asked a screening question at the beginning of the survey to confirm their Scottish residence, as the research focused specifically on the motivations of Scottish festival attendees. Those who did not meet this criterion were redirected to a separate question informing them of their ineligibility to complete the full survey (See Appendix 3). However, respondents were asked, "Would you be likely to attend a festival in Scotland?" to ensure their input could still contribute meaningfully to the research.

A total of twenty-three questions were presented, exploring participants' motivations, preferences, and barriers to attending Scottish festivals. These included both closed-ended and open-ended formats. Closed-ended questions provided predefined response options, enabling the data to be easily converted into numerical form for quantitative analysis (Saunders et al, 2023). The open questions allowed for respondents to provide a deeper explanation for their previous answer which was very valuable to the results of the study.
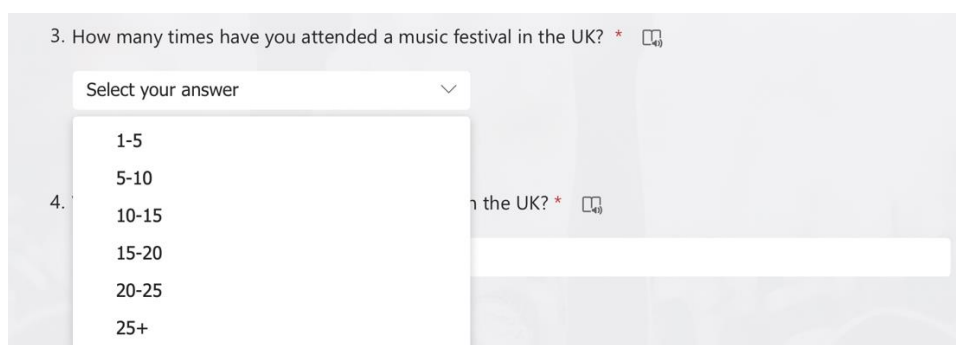
Questions 1 to 10 explored festival attendance and preferences to gain insight into current behaviours and interests. For respondents who answered 'no' to Question 2 "Have you ever attended a music festival in the UK?" were redirected to Question 8 as Questions 3-7 were only relevant to respondents who have previously attended a festival. Questions 11 to 14 examined the motivations behind attending UK festivals, aiming to understand why Scottish attendees often travel to festivals in England. Questions 15 to 18 investigated the barriers to attending festivals in Scotland, identifying key factors hindering the growth of the Scottish festival scene. Finally, questions 19 to 23 focused on the future development of Scottish festivals, with the aim of informing strategic approaches to support the industry's growth within Scotland.

Organizing the questions in this way ensured that each section generated responses directly aligned with the each of the research questions (Groves at al.,2011; Saunders et al., 2023) Following the main section of the survey, an additional five questions were included to gather demographic information, helping to identify audience segments and potential target markets. These questions were intentionally positioned at the end of the survey, as participants are generally more likely to respond once they have already engaged with and completed the main content (Dobosh, 2017).

The survey was created using Microsoft Forms (see Appendix 4) which allowed for various question types to be used. These included the following.

Dropdown

This required participants to choose one response from a select range of options. Within data analysis, a separate variable was used for each option.

Numerical/Importance Rating

A Likert scale of 1-5 was used within these questions to limit types of responses. A total of four Likert scales were employed to understand the importance of each item. Within data analysis, a separate variable was used for each statement.

8. Please indicate the importance with the following statements as they relate to your reasons for attending music festivals in the UK. *

This could be your past reasonings for attending music festivals or future reasonings.

	Not at all	Slightly Important	Neutral	Very Important	Extremely Important
To experience the community feel	○	○	○	○	○

Ranking question

This required respondents to rank each option with the top option being the highest rank. Therefore, for data analysis each option was given a separate variable.

19. What improvements could increase the overall appeal of Scottish festivals? *

Please rank each option, with the top option being the best improvement that could be made.

Better artists
Bigger venues
Improved weather solutions
Increased diversity
Cheaper tickets
Camping facilities

Multiple Choice

This required respondents to choose from a set number of responses, either 1 or 3 options were allowed. Within data analysis, for the single responses one variable was used, for the questions which allowed 3 responses, there was separate variables.

10. What is your preferred music genre? *
Please choose no more than 3 options. If other, please specify.

Please select at most 3 options.

- [ ] Rock
- [ ] Indie Rock
- [ ] Pop
- [ ] Techno
- [ ] Country
- [ ] Rap
- [ ] Hip Hop/RnB
- [ ] Drum & Bass
- [ ] Metal
- [ ] Reggae
- [ ] Jazz
- [ ] Other

7. In which country have you attended most music festivals? *

- ( ) Scotland
- ( ) England
- ( ) Equally between both

Check List

This question design required respondents to either select all which applied from the given options. For data analysis, each option was designated a variable.

6. Which music festivals in Scotland have you attended? Please select all which apply. If other, please specify which festivals. *

- [ ] T in the Park
- [ ] TRNSMT
- [ ] Terminal V
- [ ] Summer Sessions
- [ ] FLY Open Air/Fly Warehouse
- [ ] Riverside
- [ ] Belladrum
- [ ] Pavillion
- [ ] I haven't attended a festival in Scotland
- [ ] Other

21

Open-ended questions

Open questions allow participants to elaborate on their previous responses and offer deeper insights into their answer. A total of four open-ended questions were included in the survey. Three of these questions provided an answer box in which to provide a reason for the previous question and the final question allowed for any additional comments. However, the style of question can be difficult to analyse therefore within data analysis the responses were categorised and coded as their own variables.

11. Are you likely to attend a music festival in the UK (including Scotland) in the future? *

◯ Yes

◯ No

◯ Maybe

12. Please provide a reason why. *

> Enter your answer

3.5 Sampling

When conducting primary research, it is essential to select a sample from the target population, as limitations in time, funding, and access to resources often make it impractical to collect data from the entire population (Saunders et al., 2023). Within this study, the population included any Scottish resident who had attended a music festival or intends to in the future. As this data will be used to infer statistics of the broader population, is it imperative the sample size is sufficiently large to ensure the findings are generalizable and adequately answer the proposed research questions (Becker, 1999; Saunders et al, 2023).

The survey was live from March 4th, 2025, for two consecutive weeks and distributed across the researcher's social media platforms, chosen for their ease of access, flexibility, and effectiveness in reaching the target audience of festival attendees. Through adopting a non-probability snowball sampling technique, participants were able to share the survey to their own social media platforms. By employing this method of distribution, the survey reached a slightly broader sample of participants beyond the

researcher's social circle, enabling further data collection from a wider section of the population. This method of sampling proved effective with a total of (n=97). A total of n=90 were Scottish residents with the remaining n=7 being non-residents.

3.6 Data Analysis

After all responses were collected through Microsoft Forms, the results were first exported to Excel, where the data were appropriately cleaned and coded to prepare for analysis. The dataset wad saved as an Excel file and directly imported into the statistical analysis software SPSS (Statistical Package for the Social Sciences). SPSS was selected as the most appropriate tool for conducting advanced data analysis as it enabled the collation of descriptive statistics to summarise key trends within the sample, the examination of relationships between variables through crosstabulations, and the performance of an Exploratory Factor Analysis (EFA) on scale-based questions to uncover underlying motivational dimensions. Additionally, Cronbach's alpha reliability test was conducted within SPSS to assess the internal consistency of scales, ensuring the validity and reliability of the results. This systematic approach to data preparation and analysis enhanced the overall rigour and credibility of the study's findings.

3.7 Validity & Objectivity

The study of validity is concerned with the correctness of a study's measures and whether the findings accurately represent the idea under consideration (Armour & Williams, 2022). To ensure validity, particular attention was given to the design and structure of the online survey. Content validity was addressed (Creswell, 2023) by aligning all questions with the research objectives and based on themes identified in existing literature. Questions were carefully worded to avoid ambiguity and reduce the risk of misinterpretation. Where appropriate, closed-ended questions with clearly defined response options were used to ensure consistency in how participants interpreted and answered items.

Researcher objectivity refers to the extent to which personal biases, values, or experiences are minimised in the research process, ensuring that findings are derived from empirical evidence rather than subjective influence (Saunders et al, 2023) To uphold academic rigour, the survey was constructed using neutral, non-leading

language, and quantitative analysis methods such as descriptive statistics, cross-tabulations, and exploratory factor analysis were employed to ensure that conclusions were solely based on the data collected. While the complete elimination of researcher influence is acknowledged as an ongoing challenge in social research, deliberate efforts were made to reduce subjectivity and enhance the reliability and validity of the study's conclusions.

In addition, a pilot study was conducted to identify any issues with question clarity or survey flow, allowing for necessary revisions before full distribution. By delivering the survey in a clear format and guaranteeing alignment with the research aims, the study enhances the likelihood that the data collected accurately reflects participant motivations, perceptions, and demographic influences relevant to the research, thereby enhancing the overall validity of the study.

3.8 Reliability & Generalizability

The use of an online survey as a data collection method offers several advantages in terms of reliability and generalisability. Reliability refers to the consistency and stability of measurements within research over time or across observers/conditions (Armour & Williams, 2022). This research supported reliability through the employment of structured, standardised questions which warranted consistency in the way data was gathered from all participants. The survey design minimised researcher influence, reducing the risk of bias and promoting uniformity in responses. To further enhance overall reliability, a Cronbach's Alpha test was performed on the motivational scale section, which produced a result of (a=0.795).

Generalisability refers to the extent to which a study's findings can be generalised to larger populations or situations other than the unique sample analysed (Bryan, 2016). To address concerns of generalisability, utilising an online survey allowed for access to a broader and further demographically varied sample than traditional face-to-face methods. This format facilitated participation across different regions of Scotland and age groups. However, as participation was voluntary and the survey was primarily

distributed through the researcher's personal network, there is a potential limitation concerning sample representativeness. Consequently, while the findings provide meaningful insights into festival motivations, they may not be fully generalisable to the wider Scottish population. Instead, the results are more reflective of younger demographics, particularly those aged 18–29, who constituted 86% of respondents.

3.9 Ethical Issues

Before commencing data collection, ethical considerations were thoroughly addressed within this research. Researchers have an ethical responsibility to ensure that participants are not exposed to emotional distress, harm, or risk during the course of the study (APA, 2017). Therefore, it is essential that all participants are fully informed about the purpose of the research, and that the research questions are reviewed and approved prior to data collection.

The researcher was required to sign a 'Research Integrity Form' (see Appendix 8) before data collection to ensure the research strictly adhered to the Edinburgh Napier Ethics Guidelines. Prior to completing the survey, participants were presented with an information declaration on the first page (See Appendix 4). By proceeding with the survey, participants provided informed consent for their responses to be used in the analysis and were informed they could withdraw at any time prior to submitting the survey. The researcher's contact details were provided in case participants wished to make any inquiries or seek clarification regarding any aspect of the survey. Cho & LaRose (1999) discuss the issues regarding privacy within online surveys, however within this research personal information which could identify participants was not required therefore anonymity and confidentiality was assured.

3.10 Research Limitations

As with any research, it is important to acknowledge several limitations within this study. Firstly, the sample was largely obtained through the researcher's personal and social networks, which may have introduced sampling bias. This is particularly reflected in the disproportionate representation of younger participants, specifically those aged 18–29. As a result, the generalisability of the findings to older age groups and the wider population may be limited. Additionally, while participants were asked to

indicate the country in which they primarily reside, the specific geographic distribution within Scotland was not captured. Given that the survey was largely disseminated through the researcher's social network, predominantly based in Central Scotland, it is likely that the sample reflects this region. As such, future research would benefit from a further geographically diverse sample that includes representation from all regions across Scotland to enhance the generalisability of the findings.

Furthermore, given the quantitative nature of the study, the depth of personal motivations may not have been fully captured, which might have been better explored through complementary qualitative methods to gain a deeper understanding of individual experiences. The study also relied on self-reported data, which carries the risk of social desirability bias and inaccuracies in recall, particularly when participants were asked to reflect on past experiences and motivations. Despite attempts to maintain clarity and relevance in survey questions, it is acknowledged that individual respondents may have interpreted certain items differently, potentially affecting the consistency of responses

4.0 Chapter Four: Data Description

4.1 Chapter Introduction

This chapter provides an overview of the demographic and psychographic characteristics of the survey respondents, along with a descriptive analysis of their music festival behaviours and perceptions. The data is presented through tables and figures, offering insights into key areas such as festival attendance frequency, music preferences, and motivations. Each section is linked to the relevant research question, providing background for the detailed statistical analyses presented in the following chapter.

4.2 Demographic Data

4.2.1 Age and Gender

As can be seen in Figure 4.2.1, most festival attendees participating in this research were female, with a response rate of n=71 which equates to 79% of overall responses. With a minority of male responses (21%), there is an unbalanced ratio between participants. This data does not match the gender split within Scotland which is approximately 51.4% female and 48.6% male (Scotland's Census, 2022). Therefore, there is insufficient comparisons of gender viewpoints to be made.
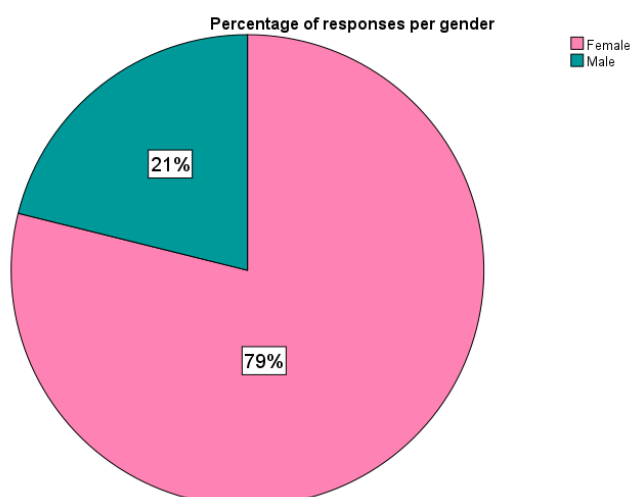
Figure 4.2.1: Percentage of responses per gender

With regards to age categories, Figure 4.2.2 evidently highlights the range of 21-29 received the highest response rate of n=61, which equates to 63% of overall responses. This result may reflect the survey being promoted primarily on social media which often resonates with a younger demographic. The consecutive three ages categories each received a response rate of n=4, therefore the data representation for these age categories is limited, nonetheless the data remains viable to the research.
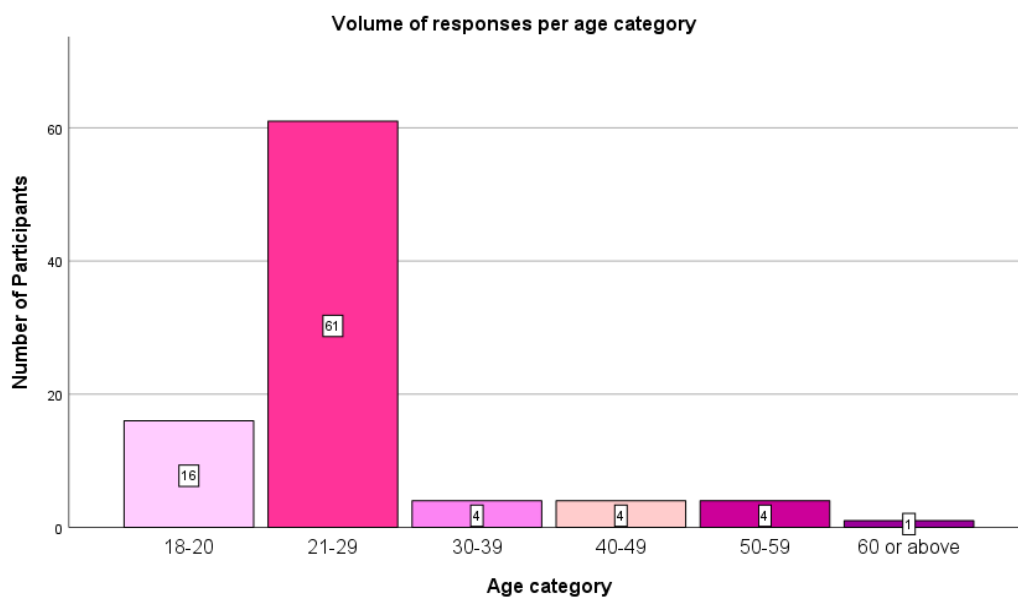
Figure 4.2.2: Age Categories

The data revealed in Figure 4.2.3 represents the 21–29 age group as the largest cohort of festival attendees, with a total response rate of n=48 females and n=13 males within this category. This data reflects even with minimal male response, this age category maintained the highest level of response.
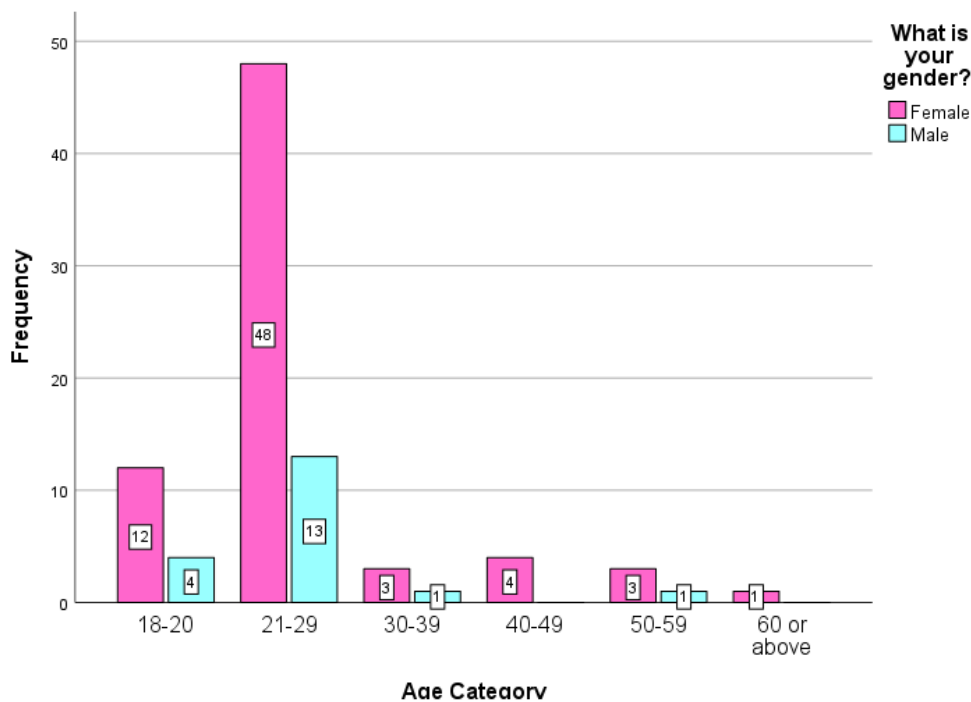
Figure 4.2.3: Age x Gender

4.2.2 Relationship status and Festival Companions

The crosstabulation in Table 4.2.1 reveals insightful patterns in festival attendance based on participants' relationship status and their choice of festival companions. Among those who are married or in a civil partnership, most tend to attend festivals with their partner (n=11) or with friends (n=6), and less respondents attend with family (n=5) or family and friends including children (n=3). Participants who are cohabiting with a partner show a similar trend, with the majority also attending with their partner (n=13) or with friends (n=15), indicating a strong preference for attending festivals in close social groups. In contrast, single respondents overwhelmingly attend with friends (n=50), and a notable number attend with family and friends (n=11), with only one attending alone (see Table 4.2.2). These findings highlight that social experience is a significant motivator which is consistent with the findings of Nicholson & Pierce (2001) & Bowen & Daniels (2005) which identified 'socialisation' as a key motivational factor.

This motivation was particularly common among single individuals who rely more heavily on friendship groups, whereas those in relationships are more inclined to attend with their partner or a mix of social companions. Very few participants attend

festivals alone or with children, indicating these are less common or less preferred contexts for festival attendance.

| | | | | | $FestivalCompanions[a] | | | | |
			alone	withpartner	withfamilyadults	withfriendsadults	withfamilyfriendsadults	familyfriendswithchildren	Total
Which of the following best describes your current status?	Married/Civil Partnership	Count	0	11	1	6	5	3	15
	Cohabiting with partner/significant other	Count	0	13	1	15	5	2	21
	Single	Count	1	8	4	50	11	0	54
Total		Count	1	32	6	71	21	5	90

Percentages and totals are based on respondents.
   a. Dichotomy group tabulated at value 1.

Table 4.2.1: Festival Companions x Marital Status Crosstabulation

Response		Frequency	Percentage
Marital Response	Married/Civil Partnership	15	17
	Cohabiting with a partner or significant other	21	23
	Single	54	60
Festival Companion	Alone	1	1
	With partner/significant other	32	24
	With family (adults)	6	4
	With friends (adults)	71	52
	With family and friends (Adults)	20	15
	Family or friends with children	5	4

Table 4.2.2: Marital Response x Festival Companion

4.2.3 Employment Status

The results for the employment status of respondents are presented in Figure 4.2.4. The data shows that most respondents were either employed (49%) or students (47%), indicating that festivals are particularly popular among working adults and those in education. This suggests that festivals may align well with the lifestyles and interests of younger adults and those with a steady income or flexible schedule. In contrast, only 3% of respondents identified as self-employed, and just 1% were unemployed, indicating relatively low representation from these groups therefore

further research would need to be conducted incorporating a larger sample within these employment categories to determine if there is any relevance within motivations.
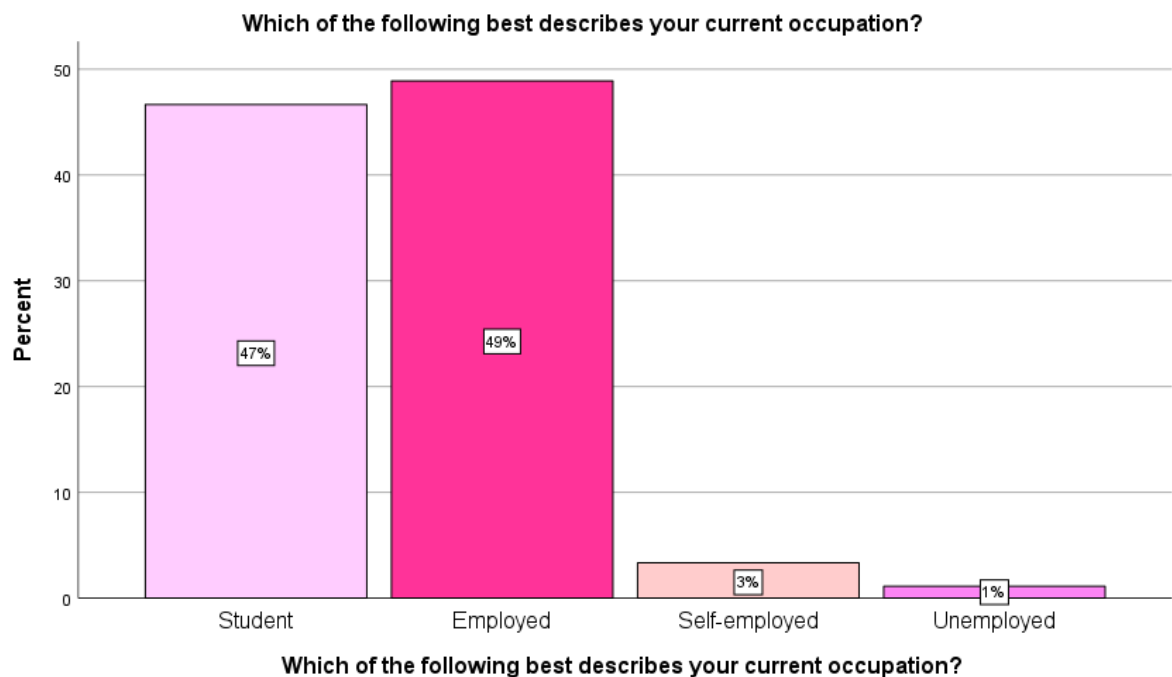
Figure 4.2.4: Employment Status

The demographic profile of the sample provides important context for interpreting the subsequent motivational findings. With most respondents aged between 18 and 29 and a predominance of female participants, the analysis primarily reflects the perspectives of younger Scottish consumers, who represent a key segment of the music festival audience. Furthermore, the demographic insights lay the foundation for exploring the research questions while providing a deeper understanding of the motivations and considerations shaping the Scottish festival market.

4.3 Psychographic Data

4.3.1 Frequency of attendance

Figure 4.3.1 illustrates that out of the total sample (n = 90), a substantial majority of 79.4% have previously attended a music festival in the UK. Following this, Figure 4.3.2 shows that among these 77 respondents, the majority 53.6% reported attending festivals between 1 to 5 times. Additionally, 15.5% respondents have attended between 5 to 10 festivals, while 6.2% have attended between 10 to 15 festivals. A smaller proportion of 4.1% indicated having attended between 15 to 25 or more festivals, suggesting a varied level of engagement with music festivals within the sample.
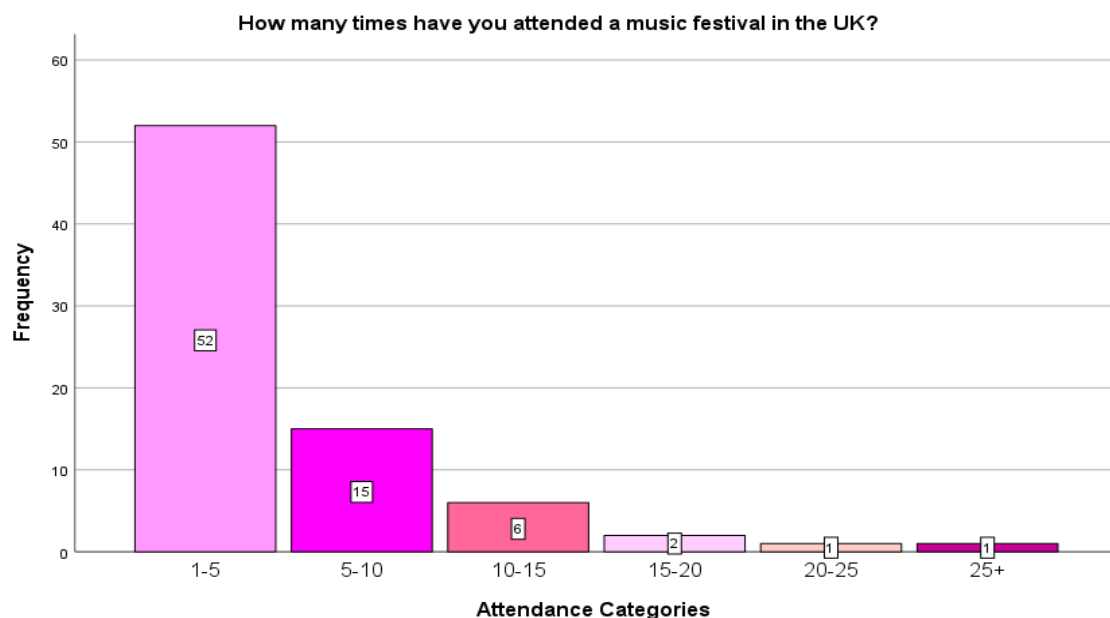
Figure 4.3.1: Frequency of attendance
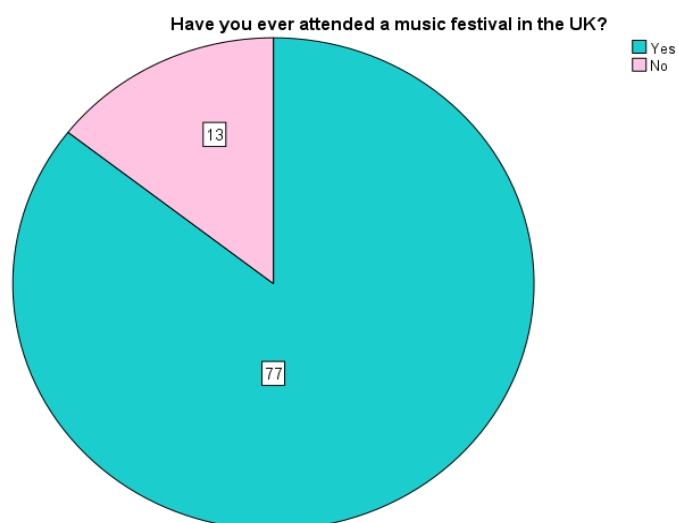
Figure 4.3.2:UK Festival Attendance percentages

4.3.2 Last year attended

The data indicated in Figure 4.3.3 demonstrates that most participants (45.4%) recently attended a music festival in 2024, with an additional 13.4% last attending in 2023. Fewer than 20% reported attending a festival in 2022 or earlier. In total, 64% of respondents had attended a music festival within the past three years. This recency of attendance suggests that participant perspectives are informed by up-to-date experiences and motivations, thereby enhancing the validity and reliability of the findings.
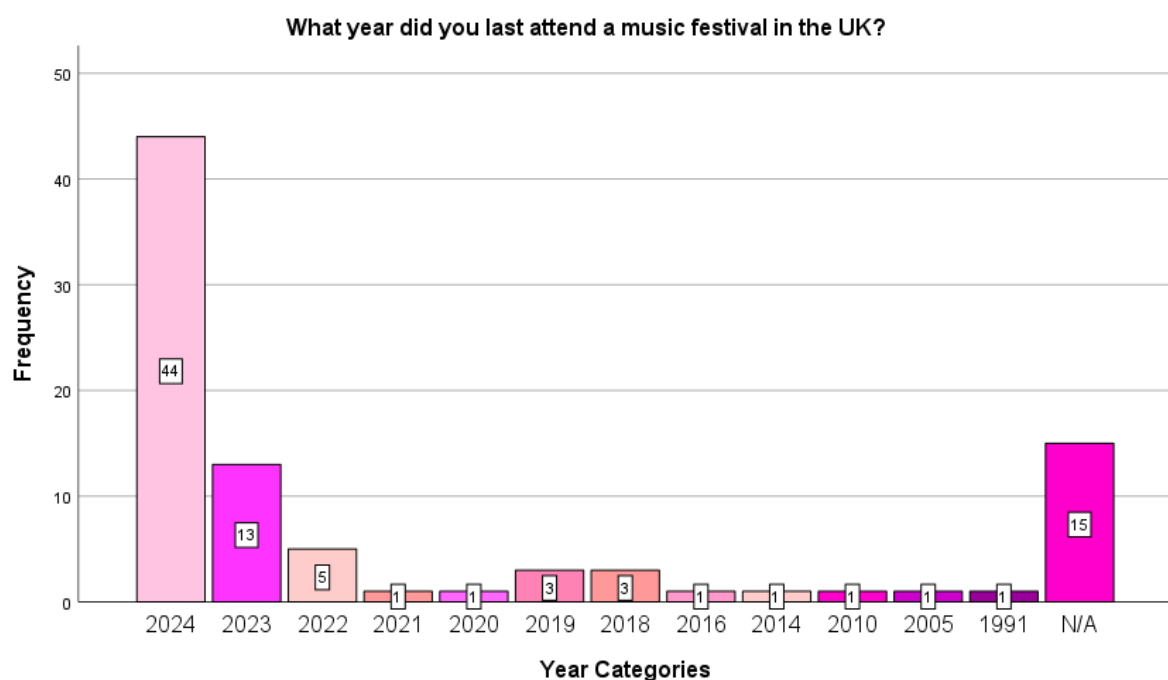
Figure 4.3.3: Last year attended

4.3.3 Preferred Music Genre

During the research, participants were asked to indicate their music preferences. The survey question permitted respondents to select up to three options, and as a result, the percentages shown in Table 4.3.1 and the frequencies in Figure 4.3.4 reflect the number of responses per genre, rather than per participant. The data reveals that Pop was the most popular genre among respondents, receiving 57 responses (24.2%), closely followed by Indie Rock with 52 responses (22%). These two genres received the highest overall engagement, which may be attributed to the fact that 31% of respondents have attended TRNSMT Festival which is widely recognised for

showcasing artists within these genres. The next most popular category was Hip Hop & RnB, which received 29 responses (12.3%). Following this, Rap, Techno, and Country each accounted for between 8.9% and 9.7% of responses. All remaining genres, aside from Rap which received 5.1%, each comprised less than 5% of the total. Respondents who selected "Other" (3%) mentioned genres such as Christian, Soul & Funk, and Alternative.

$PreferredMusicGenre Frequencies

		Responses		Percent of Cases
		N	Percent	
$PreferredMusicGenre[a]	Rock1	23	9.7%	25.6%
	IndieRock2	52	22.0%	57.8%
	Pop3	57	24.2%	63.3%
	Techno4	23	9.7%	25.6%
	Country5	21	8.9%	23.3%
	Rap6	12	5.1%	13.3%
	HipHopRnB7	29	12.3%	32.2%
	DrumBass8	5	2.1%	5.6%
	Metal9	3	1.3%	3.3%
	Reggae10	1	0.4%	1.1%
	Jazz11	3	1.3%	3.3%
	Other000	7	3.0%	7.8%
Total		236	100.0%	262.2%

Table 4.3.1: Preferred Music Genre
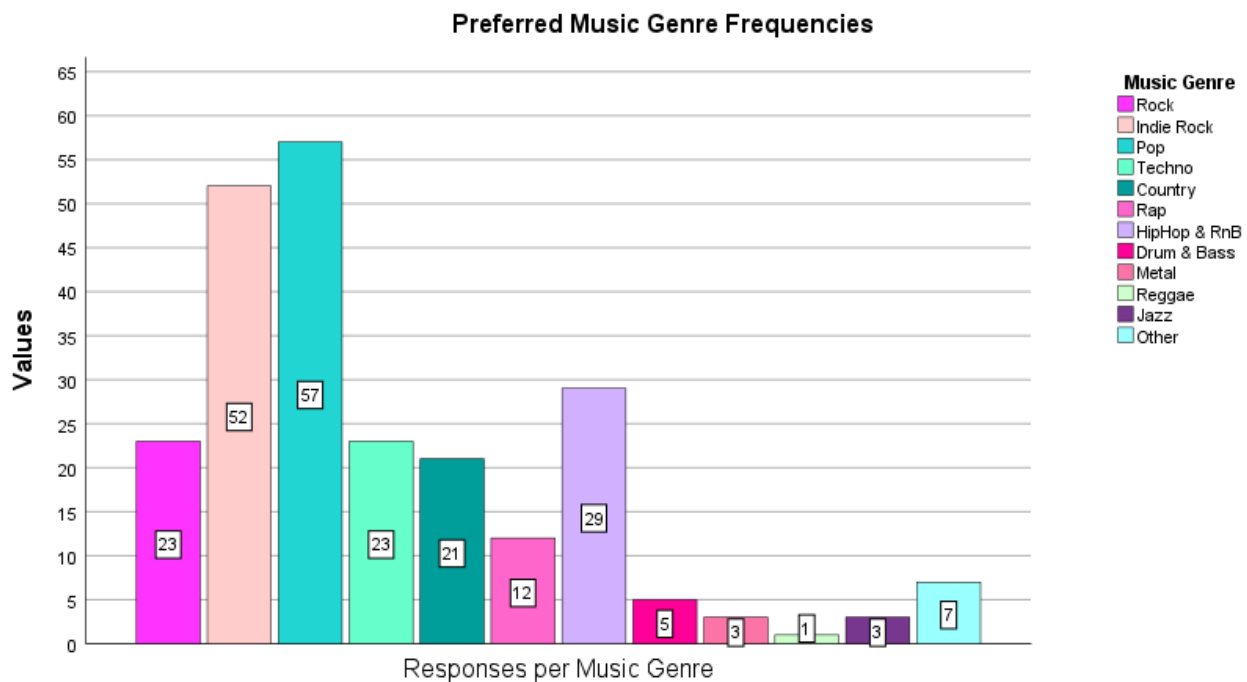
Figure 4.3.4: Preferred music genre frequencies

4.3.4 Music festival attendance

4.3.4.1 UK Music Festivals

To gain an understanding of which festivals participants had attended, two questions indicated a list of festivals within the UK and then Scotland. Within these questions, respondents were able to choose multiple options, as presented by Table 4.3.2 and Figure 4.3.5. With regards to UK festivals (excluding Scotland) most respondents (27.7%) had never attended a festival in the UK. A total of 16.8% respondents had attended Creamfields, with 10.9% having attended Reading. Between 5% and 10% of respondents had attended Parklife, Radio 1s Big Weekend and Leeds. Less than 5% had attended any other festival listed. The remaining 6.9% selected *Other* and noted festivals such as Big Church Day Out and Willowman.

$UKMFattendance Frequencies

		Responses		Percent of Cases
		N	Percent	
$UKMFattendance[a]	boardmasters1	2	2.0%	2.7%
	reading2	11	10.9%	14.9%
	vfestival3	3	3.0%	4.1%
	creamfields4	17	16.8%	23.0%
	download5	3	3.0%	4.1%
	leeds6	9	8.9%	12.2%
	wireless7	3	3.0%	4.1%
	kendalcalling8	2	2.0%	2.7%
	glastonbury9	3	3.0%	4.1%
	radio1sbigweekend10	7	6.9%	9.5%
	isleofwight11	1	1.0%	1.4%
	parklife12	5	5.0%	6.8%
	haventattendedukfestival13	28	27.7%	37.8%
	other0	7	6.9%	9.5%
Total		101	100.0%	136.5%

Table 4.3.2:UK MF attendance
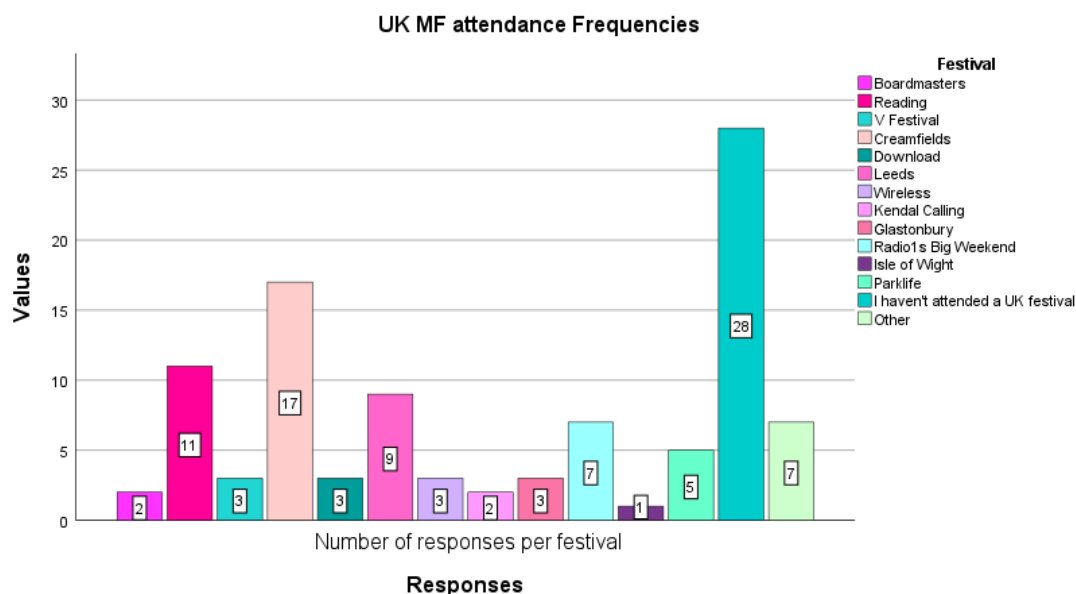
Figure 4.3.5: UK MF attendance frequencies

4.3.4.2 Scottish Music Festivals

With regards to Scottish festivals Table 4.3.3 and Figure 4.3.6 indicated the selected responses. Many respondents (31%) have attended TRNSMT, with 20.2% having attended Summer Sessions. Both T in the Park and FLY received 11.3% attendance from respondents. A total 9.5% of respondents had attended Terminal V, and the remaining festivals listed had less than 5% attendance. The remaining 5.4% selected *Other* and noted festivals such as Party in the Palace and Black Isle Festival. Out of all respondents only 1.2% had never attended a festival in Scotland. This data suggests that Scottish residents predominantly attend festivals within their own country. The extremely low percentage (1.2%) who have never attended a Scottish festival highlights a strong local engagement with the Scottish festival scene. This is supported through Figure 4.3.7 which highlights out of the total respondents n=77 who had attended a music festival, 66% have attended most festivals in Scotland.

$ScottishMFattendance Frequencies

		Responses		Percent of Cases
		N	Percent	
$ScottishMFattendance[a]	TITP1	19	11.3%	24.7%
	TRNSMT2	52	31.0%	67.5%
	Termivalv3	16	9.5%	20.8%
	Summersessions4	34	20.2%	44.2%
	Fly5	19	11.3%	24.7%
	riverside6	6	3.6%	7.8%
	belladrum7	6	3.6%	7.8%
	pavillion8	5	3.0%	6.5%
	haventattendedscottish9	2	1.2%	2.6%
	other00	9	5.4%	11.7%
Total		168	100.0%	218.2%

Table 4.3.3: Scottish MF attendance
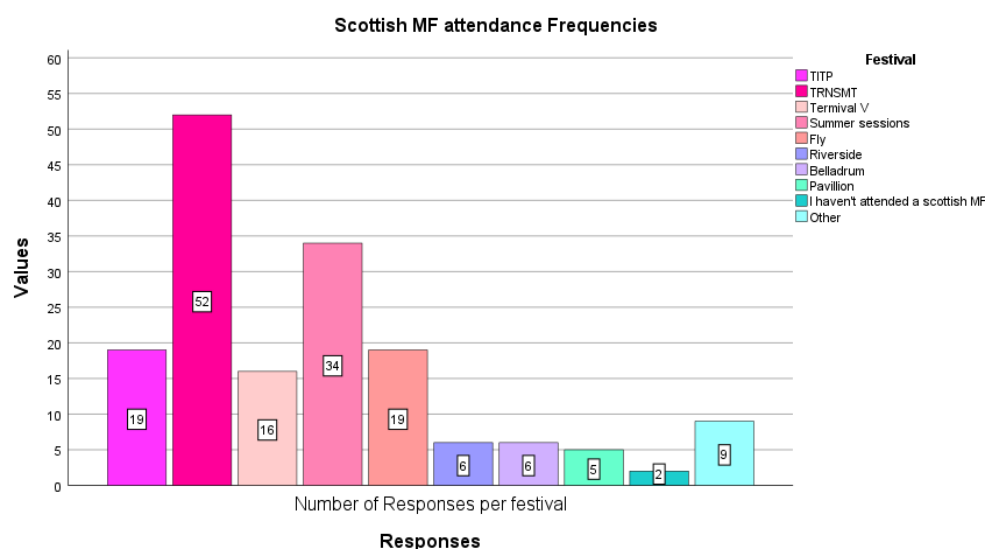
Figure 4.3.6: Scottish MF attendance responses

36
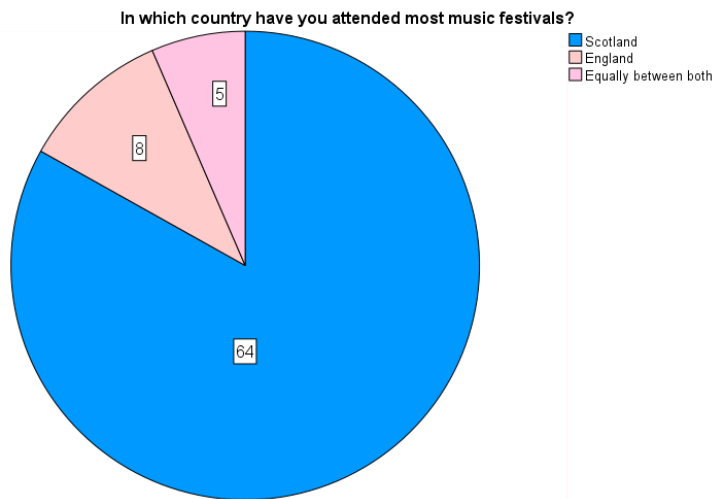
Figure 4.3.7: Country of most festival attendance

4.4 Key Motivations for festival attendance

4.4.1 Motivational factors

Table 4.4.1 presents the mean and standard deviation for various motivational factors influencing festival attendance. Several items exhibited notably low standard deviations, including "My family and/or friends are attending" (SD = 0.9), "My favourite band/artist is performing" (SD = 0.7), "I like the music genre/line-up" (SD = 0.6), and "The overall atmosphere" (SD = 0.8). These low standard deviations indicate a high level of agreement among respondents, suggesting that these factors were perceived as universally important across the sample. This consistency may reflect the significance of social connection, musical engagement, and atmospheric experience in the literature on festival motivations (Bowen & Daniels, 2005; Pegg & Patterson, 2010). In contrast, higher standard deviations for items such as "To drink alcohol/take substances" (SD = 1.3) and "To escape from daily life" (SD = 1.2) suggest greater variability in personal motivations. This could indicate that these factors are more context dependent or vary according to individual differences. Notably, the higher dispersion for escapism related motivations may reflect that while some attendees seek festivals for relief from daily life, others may not prioritise this aspect, aligning with previous studies such as Formica & Uysal (1996) that note this aspect within attendee profiles.

37

Descriptive Statistics

	N	Mean	Std. Deviation
To experience the community feel	90	2.99	1.268
To feel a sense of belonging	90	2.80	1.173
To experience general socialisation	90	3.48	1.030
My family and/or friends are attending	90	4.11	.905
I like the music genre	90	4.56	.602
I like the line-up	90	4.50	.623
My favourite band/artist is performing	90	4.34	.767
To drink alcohol/take substances	90	2.42	1.324
To explore other cultures	90	2.42	.983
To escape from daily life	90	3.20	1.201
To dwell in novelty/excitement/thrills	90	3.36	1.125
Curiosity of the event	90	2.94	1.010
The reputation of the festival	90	3.31	1.108
The overall Atmosphere	90	4.04	.860
To relive past experiences	90	2.70	1.213
To Work	90	1.39	.870
To experience rite of passage	90	2.07	1.169
The price/value	90	3.12	1.225
The location of festival	90	3.31	1.233
Valid N (listwise)	90		

Table 4.4.1: Motivational factors

4.4.2 Importance of Music

As part of the research, participants were asked to evaluate the importance of music within their overall festival experience. The results in Table 4.4.2 and Figure 4.4.1 indicate that a substantial majority of 80% rated music as either very important (34%) or extremely important (47.4%). In contrast, fewer than 3% of respondents considered music to hold little or no importance in this context. This data highlights that music is a central component of the festival experience for most attendees, acting as a primary motivator for participation.

How important is the music to you?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	3	3.1	3.3	3.3
	Slightly Important	2	2.1	2.2	5.6
	Neutral	6	6.2	6.7	12.2
	Very Important	33	34.0	36.7	48.9
	Extremely Important	46	47.4	51.1	100.0
	Total	90	92.8	100.0	
Missing	System	7	7.2		
Total		97	100.0		

Table 4.4.2: Importance of Music frequency
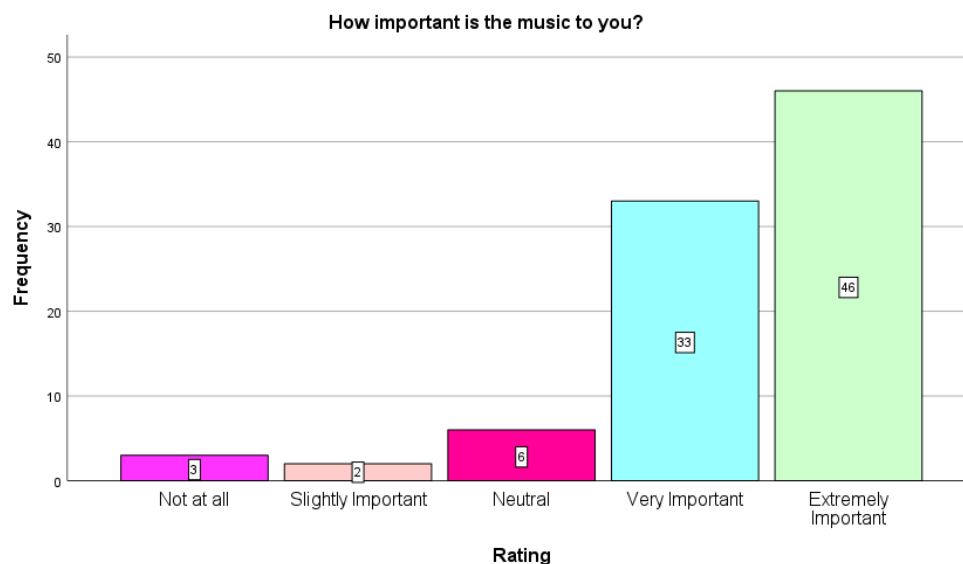
Figure 4.4.1: Importance of music frequency

4.4.3 Features to encourage attendance at Scottish Festivals

Table 4.4.3 presents the mean and standard deviation for various features that could encourage attendance at Scottish festivals as well as a percentage breakdown for each feature. Most of these features exhibited high standard deviations, indicating a lack of consensus among participants. Notably, "Bigger lineups" emerged as the most influential factor, with 81.1% of respondents rating it as important, corresponding with a relatively low standard deviation (0.9). This finding reinforces previous research (Bowen & Daniels, 2005; Brown, 2019), which highlighted the central role of artist quality in shaping festival attendance decisions. Additionally, this supports Dunne et al (2013) which found younger festival attendees are often more artist-driven within their attendance motivations, which is relevant due to majority of younger participants involved. In comparison, all other features received less than 55% in overall importance, further emphasizing the importance of impressive artist lineups.

Feature	Mean	SD	Not at all	Slightly Important	Neutral	Very Important	Extremely Important
Bigger Lineups	4.13	.974	2.2%	5.6%	11.1%	38.9%	42.2%
Better stage infrastructure	3.34	1.018	7.8%	7.8%	35.6%	40.0%	8.9%
Increased immersive experiences	3.39	.956	4.4%	11.1%	34.4%	41.1%	8.9%
Inclusion of local talents	3.11	1.054	12.2%	7.8%	42.2%	32.2%	5.6%
Increased cooperation with local vendors	3.42	1.070	8.9%	5.6%	32.2%	41.1%	12.2%
Incorporation of sustainable measures	3.26	1.250	14.4%	8.9%	28.9%	32.2%	15.6%

Table 4.4.3: Features to encourage attendance

4.5 Barriers preventing attendance at Scottish Music Festivals

4.5.1 Festival attendance outside of Scotland

Table 4.5.1 and Figure 4.5.1 present a detailed breakdown of the key reasons why respondents would choose to attend a music festival outside of Scotland. The most prominent factor, cited by 51.5% of participants, was the perception of a better line-up at festivals held elsewhere in the UK. This was followed by 16.5% who selected Bigger Event as their main reason. Social reasons and the atmosphere each accounted for 7.2% of responses, indicating small overall influence. Factors such as tradition, camping facilities, and accessibility were selected by fewer than 2% of respondents, suggesting they play a relatively minor role in the decision to attend festivals outside of Scotland. Currently, there is no empirical research that explores reasons for Scots attending festivals outside of Scotland, therefore this research fills a gap in literature.

What is the main reason you would attend festivals outside of Scotland?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Other	6	6.2	6.7	6.7
	Better line-up	50	51.5	55.6	62.2
	Bigger Event	16	16.5	17.8	80.0
	Social Reasons	7	7.2	7.8	87.8
	Atmosphere	7	7.2	7.8	95.6
	Tradition	1	1.0	1.1	96.7
	Accessibility	2	2.1	2.2	98.9
	Camping facilities	1	1.0	1.1	100.0
	Total	90	92.8	100.0	
Missing	System	7	7.2		
Total		97	100.0		

Table 4.5.1: Festival attendance outside Scotland frequency
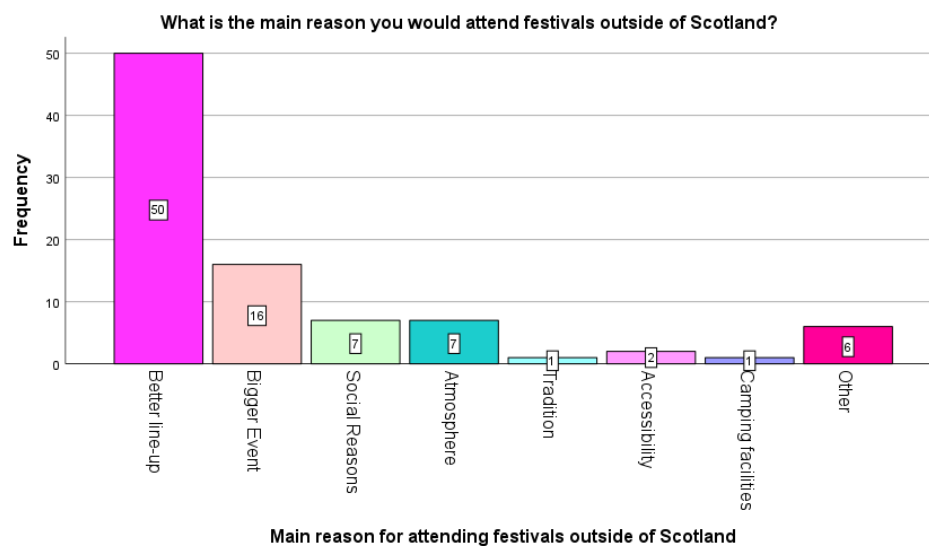
Figure 4.5.1: Main reasons for attendance outside Scotland

4.5.2 Reasons for not attending Scottish festivals

As illustrated in Table 4.5.2 and Figure 4.5.2, the primary reasons for respondents choosing not to attend music festivals in Scotland closely align with the motivations highlighted in Table 4.5.1 and Figure 4.5.1 for attending festivals outside of Scotland. The most cited barrier was a limited line-up, selected by 22.7% of respondents, indicating that many perceive Scottish festivals as lacking in musical variety or headline acts. Cost was the second most common deterrent at 16.7%, followed by weather conditions, which accounted for 11.4% of responses. Notably, 6.8% of participants identified the lack of camping facilities as a barrier, an increase compared to only 1% who considered this a reason for attending festivals elsewhere. Additionally, 16.7% of respondents reported that they regularly attend Scottish festivals and, as such, did not provide a response to this question. Overall, the findings suggest that improvements in line-up quality, affordability, and facilities may enhance the appeal of Scottish music festivals and reduce outflow to festivals held elsewhere in the UK. Again, these results aid the gap in current research literature.

Reasons for not attending Scottish Festivals

		Responses N	Percent	Percent of Cases
$Reasonsfornotattendingscottish[a]	Idofrequentlyattend1	22	16.7%	26.5%
	Limitedlineup2	30	22.7%	36.1%
	smallerscale3	12	9.1%	14.5%
	weather4	15	11.4%	18.1%
	transportissues5	6	4.5%	7.2%
	cost6	22	16.7%	26.5%
	poormarketing7	5	3.8%	6.0%
	lackofcampingfacilties8	9	6.8%	10.8%
	Other0000	11	8.3%	13.3%
Total		132	100.0%	159.0%

Table 4.5.2: Reasons for not attending Scottish festivals frequency
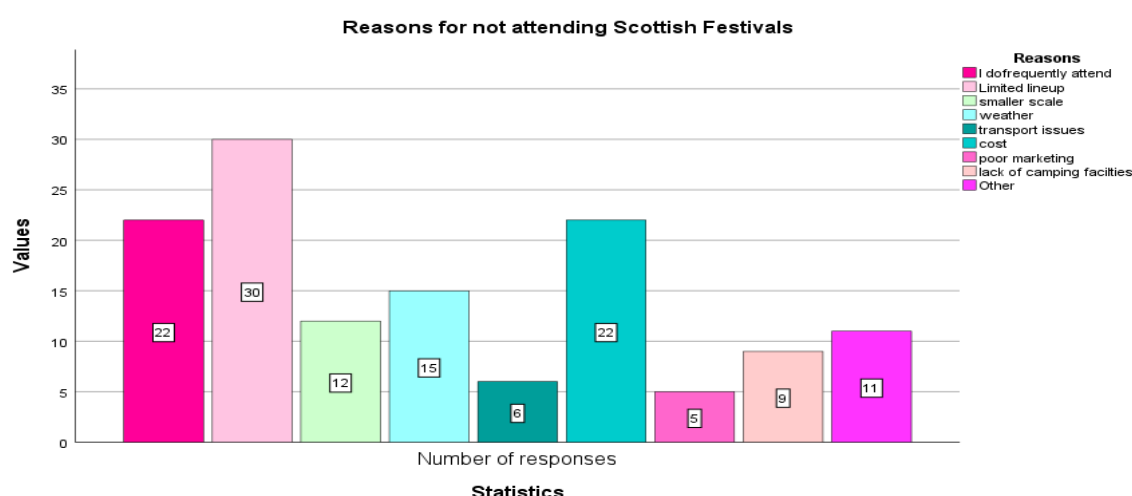
Figure 4.5.2: Reasons for not attending Scottish festivals statistics

42

Subsequently, Figure 4.5.3 illustrates that out of the total sample (n = 90), a significant majority (n = 67) reported that they have never actively chosen to attend an English festival instead of Scottish festival. This suggests a strong preference among Scottish residents towards local festivals, potentially influenced by factors such as cultural familiarity, location convenience, or a desire to support the national music scene.

Have you ever chosen to attend an English festival over a Scottish festival?
☐ Yes
☐ No
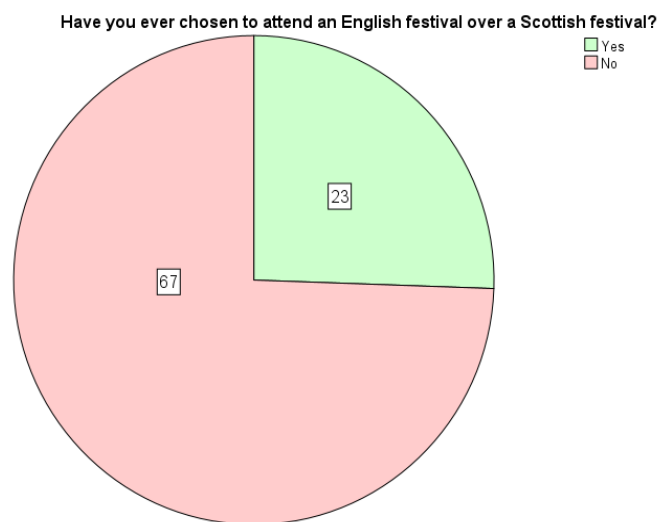
Figure 4.5.3: Attendance at English Festival over Scottish

4.6 Developments for Scottish music festival industry

4.6.1 Additional comments on Scottish music festival industry

Existing literature on festival motivations, such as the influential work of Crompton & McKay (1997), primarily explores broad motivational categories but often lacks individual perspectives. To address this, the final survey question invited participants to share open-ended responses, offering additional comments and suggestions for enhancing the Scottish music festival industry as displayed in Figure 4.6.1. This approach aims to gain deeper insight into participants' opinions. These qualitative responses were thematically coded to identify recurring topics. The most frequently mentioned theme was the desire for improved line-ups at Scottish festivals, with 10 participants highlighting this as a key area for development. Additionally, 6 respondents nostalgically referenced T in the Park as their best festival experience, expressing a strong desire for a festival of similar scale and impact to return. One participant remarked, "T in the Park was the blueprint, nothing has been comparable since—they need to remake it." Other commonly cited areas for improvement included weather-related solutions, enforcing age restrictions, and enhancing the overall festival experience which were each mentioned by 5 respondents. These included comments regarding additional creative stage designs and immersive elements to enrich the atmosphere. This insight addresses a notable gap in the existing literature by capturing Scottish attendees' specific recommendations for industry improvement, perspectives that are often underrepresented in prior quantitative-focused festival motivation research.
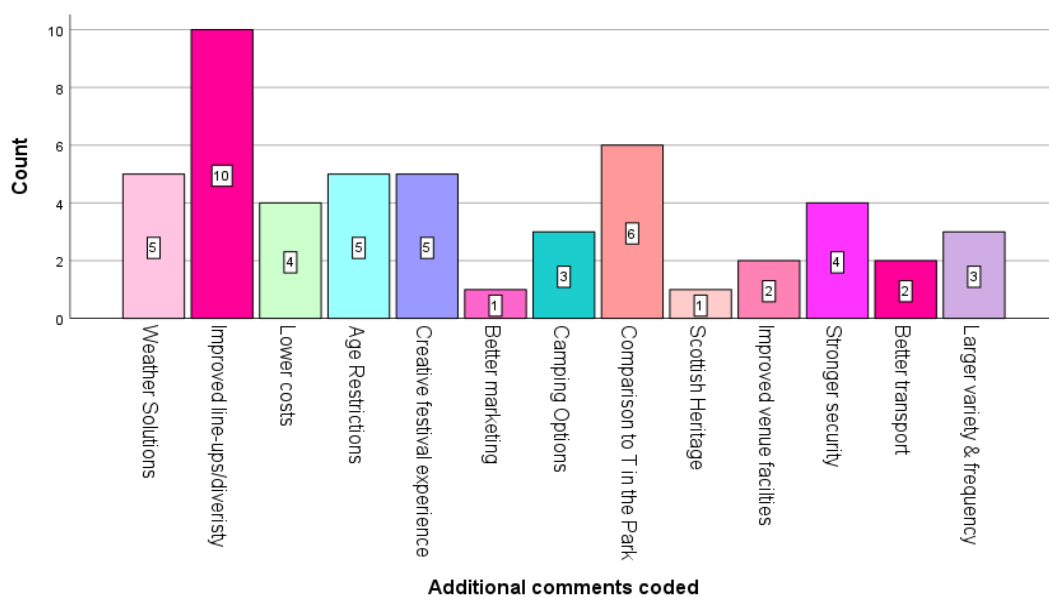
Figure 4.6.1: Additional Comments for improvements of Scottish festival industry

4.6.2 Interest regarding new festival type

Table 4.6.1 presents the responses to the question on potential new festival types, where each option received a high standard deviation, indicating a lack of consensus among participants. However, the festival types which gained the most interest was 'multi-genre, 'city-based' & 'camping'. These results could reflect most participants attending TRNSMT which is a city based multi-genre festival.

Festival Type	Mean	SD	Not at all	Slightly Interested	Neutral	Very Interested	Extremely Interested
Themed	3.02	1.070	13.3%	8.9%	46.7%	24.4%	6.7%
Multi-genre	3.59	1.101	6.7%	8.9%	22.2%	43.3%	18.9%
Boutique	2.48	1.062	25.6%	16.7%	44.4%	11.1%	2.2%
City-based	3.48	1.041	5.6%	8.9%	33.3%	36.7%	15.6%
Camping	3.00	1.499	25.6%	14.4%	14.4%	25.6%	20%

Table 4.6.1: Interest regarding new festival types

4.6.3 Future Scottish Festival Locations

As shown in Table 4.6.4 and Figure 4.6.2, respondents were asked to indicate which regions across Scotland they would like to see host more music festivals. The most popular choice was Glasgow & Strathclyde, selected by 37.3% of participants, followed closely by Edinburgh & the Lothians at 30%. Notably, 17.3% of respondents selected all locations, suggesting a broad interest in seeing music festivals expand throughout the country. The remaining regions received comparatively lower levels of interest.

It is worth considering that this distribution may reflect the social location of the researcher, as many respondents were likely drawn from the researcher's own networks and may reside within the populous areas of Glasgow and Edinburgh. This potential sampling bias may have influenced the results, highlighting the need for broader outreach in future studies to capture a further balanced geographic perspective. Nevertheless, the findings indicate a clear preference for major urban cities likely due to their established infrastructure and reputation in hosting large-scale events.

$FestivalLocations Frequencies

		Responses		Percent of Cases
		N	Percent	
$FestivalLocations[a]	aberdeennortheast1	1	0.7%	1.1%
	highlandsislands2	12	8.0%	13.3%
	taysidecentralfife3	4	2.7%	4.4%
	edinburghlothians4	45	30.0%	50.0%
	glasgowstarthclyde5	56	37.3%	62.2%
	scotlandsouth6	6	4.0%	6.7%
	allofabove7	26	17.3%	28.9%
Total		150	100.0%	166.7%

a. Dichotomy group tabulated at value 1.

Table 4.6.2: Future Festival Locations
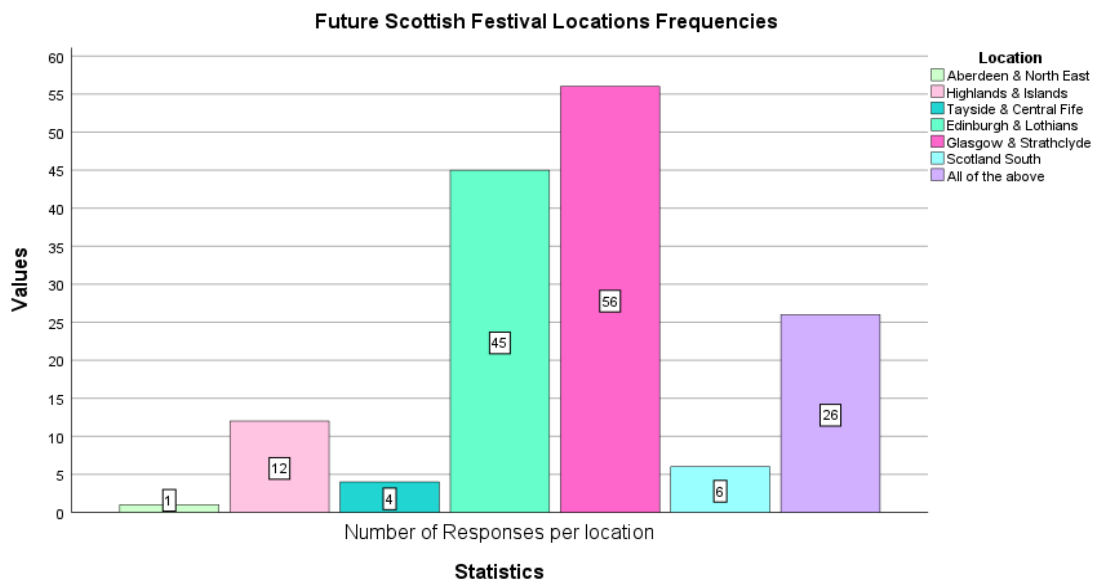
Figure 4.6.2: Future festival locations

4.6.4 Non-Scottish residents' likelihood of attendance

All seven participants who identified as non-Scottish residents indicated that they would be likely to attend a festival if they were in Scotland. This finding suggests that enhancing certain aspects of Scottish festivals could increase their appeal and help expand their reach to a wider, potentially international audience.

46

4.7 Descriptive data for Crosstabulations

The following tables and figures provide a visual representation of the data, illustrating the distribution of responses and key trends, helping to contextualize the findings before crosstabulations are conducted within the data analysis.

4.7.1 Future Scottish festival attendance

Statistics

Are you likely to attend a music f(

N	Valid	90
	Missing	7
Mean		1.47
Std. Deviation		.782

Table 4.7.1: Future Scottish festival attendance statistics
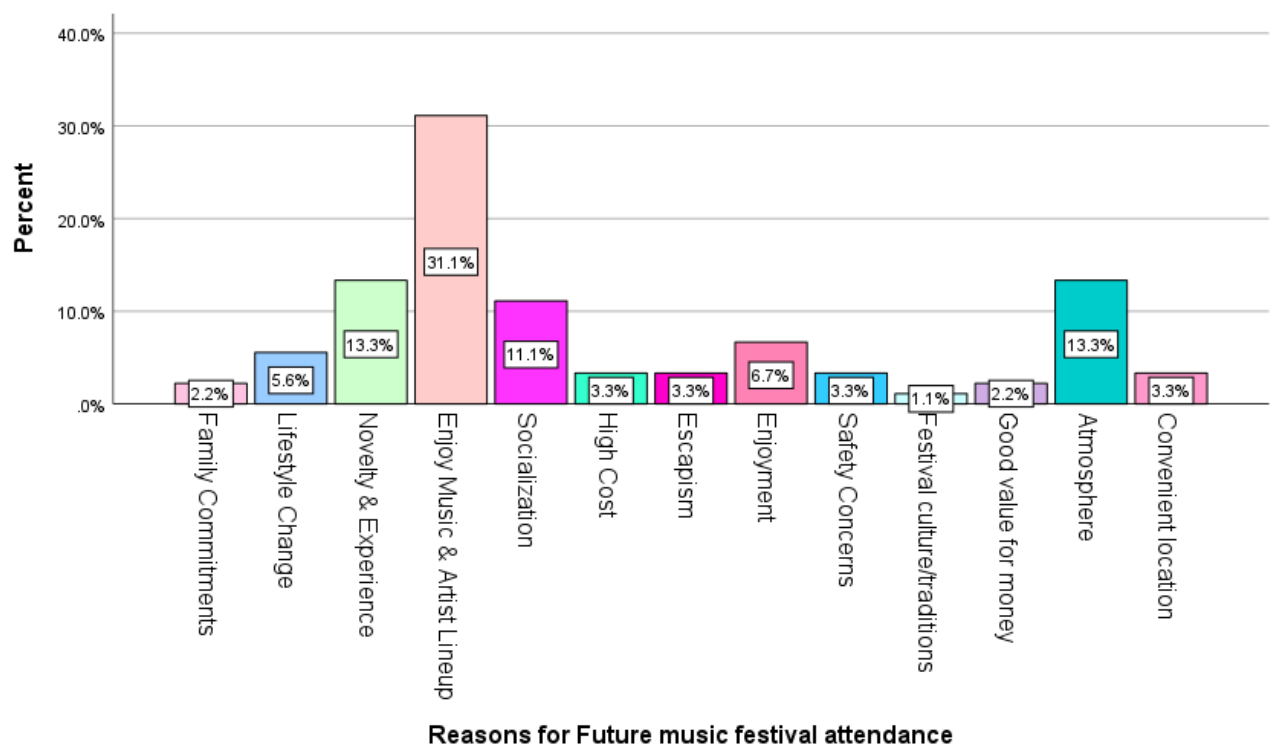
Figure 4.7.1: Reasons for future music festival attendance

4.7.2 Scottish festival experience compared to English festivals

Statistics

Do you feel Scottish festivals off[e]

N	Valid	90
	Missing	7
Mean		2.40
Std. Deviation		1.089

Table 4.7.2: Scottish festivals similarity to English festivals
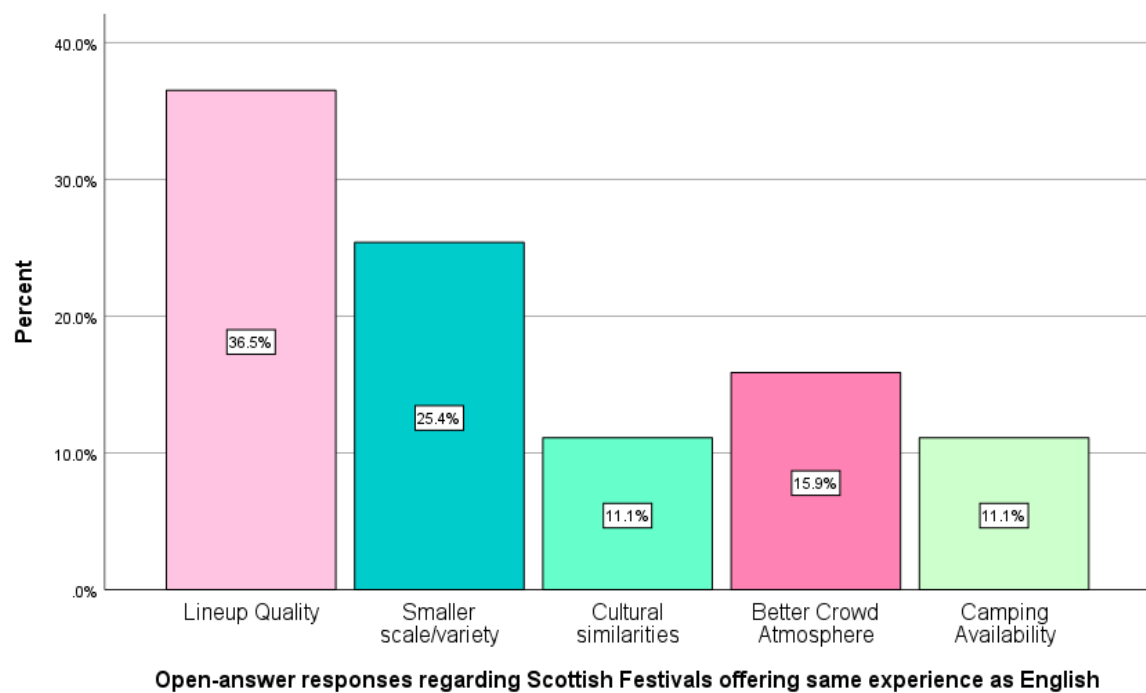
Figure 4.7.2: Open answer responses regarding similarities between Scottish & English festivals

4.7.3 Willingness to pay more for Scottish Festivals

Statistics

Would you be willing to pay more

N	Valid	90
	Missing	7
Mean		1.59
Std. Deviation		.833

Table 4.7.3: Willingness to pay more for Scottish festivals statistics

Open-answer responses for willingness to pay more for Scottish Festival
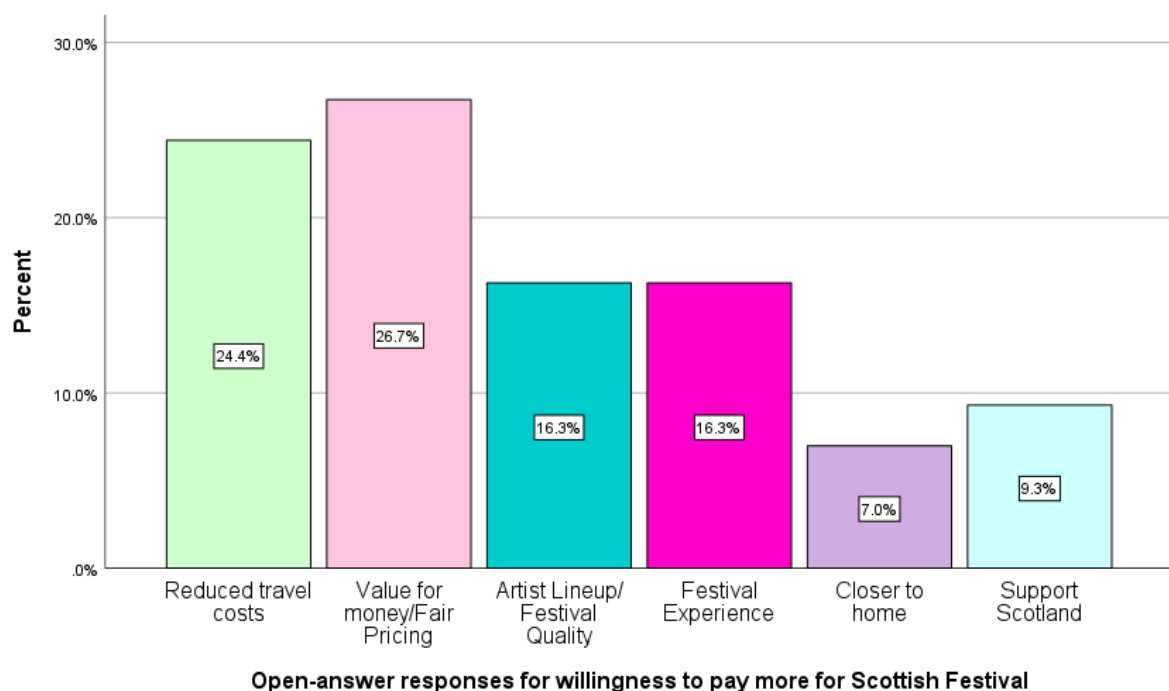
Figure 4.7.3: Open answer responses regarding willingness to pay more

4.8 Chapter Summary

This chapter summarised the demographic and psychographic profiles of survey respondents, revealing that the majority were young adults aged 18–29, with a strong female representation. Key findings included high levels of engagement at both Scottish and UK festivals, strong line-up preferences, and the importance of social and atmospheric elements. The chapter also identified initial trends in motivations and barriers, which directly inform the subsequent statistical analyses and address the research questions.

5.0 Chapter Five: Data Analysis

5.1 Chapter Introduction

This chapter presents the analysis and interpretation of the data collected through the online survey. Developing the descriptive findings outlined in the previous chapter, this section applies statistical techniques to explore relationships between key variables. Exploratory Factor Analysis is utilised to identify underlying motivational dimensions, followed by crosstabulations and Chi-Square tests to examine correlation between open-answer responses.

5.2 Exploratory Factor Analysis

To address research question one, an Exploratory Factor Analysis (EFA) was conducted to identify the underlying motivational dimensions that influence music festival attendance. This approach was selected due to the exploratory nature of the research, and to enhance the validity and reliability of the findings. This research used 19 motivational items collated from secondary data to reveal the underlying constructs of festival motivations. To ensure the data were suitable for factor analysis, both the Kaiser-Meyer-Olkin (KMO) measure and Bartlett's Test of Sphericity were assessed. The KMO value was .727, exceeding the recommended minimum threshold of .6, indicating sampling adequacy. Bartlett's Test of Sphericity was also significant ($\chi^2(171)$ = 579.182, $p < .001$), confirming that the correlation matrix was appropriate for factor analysis. Considering the sample size (n = 90) alongside the satisfactory KMO value, the dataset was deemed appropriate for factor analysis.

The EFA was performed using Principal Component Analysis with Varimax rotation to aid interpretability. The number of factors to retain was determined through examination of the scree plot and the Kaiser criterion (Eigenvalues >1), which together suggested a six-factor solution. The rotation produced a clear and simple structure, with only three items loading on two factors. In such cases, items were assigned to the factor with the highest loading. This solution accounted for 65.7% of the total variance, therefore provided a coherent structure for interpretation. The results of the exploratory factor analysis are detailed below (see Table 5.2.1), with the six factors and their associated items summarised within. Each factor was interpreted based on conceptual similarities among the items and reflects a distinct aspect of festival motivation.

Component No.	Component	Cronbach Alpha	Factor Loading
1	**Social Belonging & Connection**	(a = 0.817)	
	- To experience the community feel		.771
	- To experience general socialisation		.747
	- To feel a sense of belonging		.743
	- To explore other cultures		.558
2	**Escapism & Thrill Seeking**	(a = 0.790)	
	- To escape from daily life		.829
	-To dwell in novelty/excitement/thrills		.719
	- Curiosity of the event		.570
3	**Convenience & Social Practicality**	(a = 0.665)	
	- The location of the festival		.831
	- The price/value		.704
	- My family and/or friends are attending		.628
4	**Music Engagement**	(a=0.664)	
	- I like the line-up		.889
	- I like the music genre		.862
	- My favourite band/artist is performing		.476
5	**Personal Meaning & Fulfilment**	(a = 0.500)	
	- To experience rite of passage		.757
	- To Work		.599
	-To relive past experiences		.572
6	**Festival Image**	(a = 0.438)	
	- The reputation of the festival		.630
	- The overall atmosphere		.602
	- To drink alcohol/take substances		.533

Table 5.2.1: Exploratory factor analysis

With regards to the validity and reliability of variables, a reliability analysis was conducted on the entire scale with Cronbach's alpha value of a=0.795. For each factor, only loadings higher than 0.6 were considered as significant (Field, 2024). Notably,

factors such as '*Social Belonging & Connection*' (α = .817) and '*Escapism & Thrill Seeking*' (α = .790) demonstrated high internal consistency, indicating particularly prominent motivational themes. The findings indicate that Scottish attendees are driven by a multifaceted combination of social, experiential, and musical factors, providing significant insights into the diverse motivations influencing attendance behaviour across various festival contexts.

The identification of 'Social Belonging & Connection' as a motivational factor in this study is consistent with prior research findings. This result reinforces the well-established notion that socialisation is as important as the overall music quality. It aligns closely with the work of Uysal et al. (1993), Mohr et al. (1993), Crompton and McKay (1997), and Nicholson and Pierce (2001), all of whom identified 'socialisation' and 'family togetherness' as significant motivators for festival attendance. The emphasis on social belonging in the current study reflects the enduring importance of interpersonal connections and communal experiences in shaping festival attendee behaviour, suggesting that the social dimension remains a central pillar of the festival experience across different event contexts and demographics. In addition, the emergence of 'Escapism & Thrill Seeking' as a distinct motivational factor through the Exploratory Factor Analysis also closely correlates with previous research. Studies by Formica and Uysal (1996), Pilcher and Eade (2016), and Sobitan and Vlachos (2020) similarly identified 'escapism' and 'event novelty' as significant motivational drivers. This suggests that the desire to temporarily escape everyday routines and seek new, stimulating experiences continues to play a critical role in motivating festival attendance. The findings of this study, therefore, not only reaffirm existing theoretical frameworks around attendee motivations but also demonstrate their continued relevance in contemporary festival contexts.

However, '*Personal Meaning & Fulfilment*' and '*Festival Image*' exhibited weak internal consistency (< 0.6), suggesting caution when interpreting these as unified motivational dimensions. These findings indicate that while several core motivations emerged clearly, some constructs may require further refinement or validation in future research. Previous studies by Crompton and McKay (1997), Bowen and Daniels (2005) and Pegg & Patterson (2010) have consistently identified overall atmosphere as a key motivator for festival attendance. In the present study, this concept was captured under the broader component of 'festival image'. However, the Cronbach's

alpha for this component would have been higher (α = 0.603) if the item 'to drink alcohol/take substances' had been excluded. This suggests that with further refinement of item groupings, 'overall atmosphere' may have emerged more clearly as a distinct and highly influential motivational factor in this research.

In summary, the Exploratory Factor Analysis produced a six-factor model that captures the multifaceted nature of motivations influencing festival attendance. These results provide a direct response to research question one by identifying the principal motivators that drive Scottish residents to attend music festivals.

5.3 Crosstabulations & Chi Square tests

The following crosstabulations have been developed to connect a specific question with the subsequent open-ended response, providing deeper insights into the respondents' reasoning.

5.3.1 Crosstabulation for likelihood of future festival attendance

Table 5.3.1 identifies a crosstabulation examining participants' stated reasons for future festival attendance. The most frequently cited motivations were enjoyment of the music and artist lineup (n = 28), novelty and unique experiences (n = 12), and the attraction of the overall festival atmosphere (n = 12). These findings strongly correspond with the motivational components identified through the EFA, reinforcing the validity of the factor structure, and with previous findings of Crompton & McKay (1997) and Bowen & Daniels (2005) who discovered quality and attractiveness of festival lineup was a crucial motivation. However, it is important to note that while most responses aligned with key EFA themes, there is a potential variability in attendee motivations that may not be fully captured by the factor groupings alone. Future research with a larger and more diverse sample could provide deeper insights into the relative weighting of these motivations and explore whether emerging trends continue to gain importance over time.

To examine the relationship between participants agreement/disagreement and open-response reason, a Chi Square test of independence was conducted (See Table 5.3.2). The results indicated a statistically significant association, χ^2(24, N = 90) = 96.11, p = .001. This suggests that the distribution of open answer responses varied depending on whether respondents agreed or disagreed with the statement. However,

interpretation of this result should be made with caution, as 89.7% of the cells had an expected count of less than five, which violates the assumptions of the Chi-square test and may affect the reliability of the result. Future research with a larger or more evenly distributed sample would be beneficial to confirm these findings.

Count

| | | Are you likely to attend a music festival in the UK (including Scotland) in the future? | | | Total |
		Yes	No	Maybe	
Future music festival attendance coded	Family Commitments	0	0	2	2
	Lifestyle Change	0	4	1	5
	Novelty & Experience	11	0	1	12
	Enjoy Music & Artist Lineup	21	0	7	28
	Socilization	8	0	2	10
	High Cost	0	3	0	3
	Escapism	3	0	0	3
	Enjoyment	5	0	1	6
	Safety Concerns	0	3	0	3
	Festival culture/traditions	1	0	0	1
	Good value for money	2	0	0	2
	Atmosphere	10	0	2	12
	Convenient location	3	0	0	3
Total		64	10	16	90

Table 5.3.1: Crosstabulation of participants' reasons for future festival attendance

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	96.112[a]	24	<.001
Likelihood Ratio	73.247	24	<.001
Linear-by-Linear Association	3.064	1	.080
N of Valid Cases	90		

a. 35 cells (89.7%) have expected count less than 5. The minimum expected count is .11.

Table 5.3.2: Chi-Square

5.3.2 Crosstabulation of opinions on Scottish festivals offering similar experience as English Festival

Table 5.3.3 identifies a crosstabulation examining respondents' perceptions regarding whether Scottish festivals provide a comparable experience to English festivals. Of the respondents, n = 48 indicated 'No', while n = 15 indicated 'Yes'. Among those who answered 'No', the most common reason cited was the perception that English festivals feature higher quality lineups, followed by the view that Scottish festivals are smaller in scale and offer less variety. In contrast, among those who answered 'Yes', seven participants highlighted the cultural similarities between festivals in both countries, suggesting that shared cultural elements contribute to a perceived equivalence in the festival experience. These findings reflect varying perceptions of festival quality and scale, while also indicating that cultural familiarity may mitigate differences in event offerings.

A Chi-square test of independence was conducted to examine the relationship between participants opinion regarding Scottish festivals offering similar experiences to English festivals and respondents open-response reason (see Table 5.3.4). The results indicated a statistically significant association, χ^2(4, N = 63) = 33.99, p = .001. This suggests that the distribution of open answer responses varied depending on whether respondents agreed or disagreed with the statement. However, interpretation of this result should be made with caution, as 40% of the cells had an expected count of less than five, which violates the assumptions of the Chi-square test and may affect the reliability of the result. Future research with a larger or more evenly distributed sample would be beneficial to confirm these findings.

Count

		Do you feel Scottish festivals offer the same experiences as English festivals?		Total
		Yes	No	
Same experience as english festivals coded	Lineup Quality	2	21	23
	Smaller scale/variety	1	15	16
	Cultural similarities	7	0	7
	Better Crowd Atmosphere	5	5	10
	Camping Availability	0	7	7
Total		15	48	63

Table 5.3.3: Crosstabulation of similar festival experiences x open response

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	33.984[a]	4	<.001
Likelihood Ratio	34.224	4	<.001
Linear-by-Linear Association	3.608	1	.057
N of Valid Cases	63		

a. 4 cells (40.0%) have expected count less than 5. The minimum expected count is 1.67.

Table 5.3.4: Chi-Square

5.3.3 Crosstabulation of willingness to pay more for Scottish festivals

Table 5.3.5 identifies a crosstabulation exploring participants' willingness to pay more for Scottish festivals, offering insight into the perceived value and national loyalty among attendees. A total of 56 respondents answered "yes," primarily citing reduced travel costs as their main motivation. Additionally, many highlighted that they would be willing to pay more if the festival offered fair pricing and strong value for money, suggesting that economic considerations remain a central factor in attendance decisions. Notably, seven respondents expressed a willingness to pay more out of a desire to support their home country, indicating that national identity may also influence consumer behaviour in the festival context. Conversely, twelve respondents stated they would not pay more, with the most common reason being that English festivals offer better value for money. A Chi-square test of independence was conducted to examine the relationship between willingness to pay more for a Scottish festival and respondents open-response reason (See Table 5.3.6). The results indicated a statistically significant association, $\chi^2(10, N = 86) = 28.61$, $p = .001$. This suggests that the distribution of open answer responses varied depending on the categories of willingness to pay. However, interpretation of this result should be made with caution, as 72.2% of the cells had an expected count of less than five, which violates the assumptions of the Chi-square test and may affect the reliability of the result. Future research with a larger or more evenly distributed sample would be beneficial to confirm these findings.

Count

		Would you be willing to pay more for a Scottish festival if it matched the scale of an English festival?			Total
		Yes	No	Maybe	
Pay more Scottish festival coded	Reduced travel costs	18	1	2	21
	Value for money/Fair Pricing	11	8	4	23
	Artist Lineup/ Festival Quality	5	1	8	14
	Festival Experience	9	2	3	14
	Closer to home	6	0	0	6
	Support Scotland	7	0	1	8
Total		56	12	18	86

Table 5.3.5: Crosstabulation of willingness to pay more

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	28.608[a]	10	.001
Likelihood Ratio	27.920	10	.002
Linear-by-Linear Association	.091	1	.763
N of Valid Cases	86		

a. 13 cells (72.2%) have expected count less than 5. The minimum expected count is .84.

Table 5.3.6: Chi-Square

5.3 Chapter Summary

This chapter presented the results of the statistical analyses conducted to explore the aim of the research. The Exploratory Factor Analysis revealed six key motivational dimensions: social belonging, escapism, social practicality, music engagement, fulfilment, and festival image. Crosstabulations and Chi-Square tests further identified significant relationships between respondents' opinions and open-answer responses. These findings provide a deeper understanding of attendee behaviour and directly addressed the research questions.

6.0 Chapter Six: Conclusions and Recommendations

6.1 Chapter Introduction

The final chapter will conclude and summarise the key findings of the research in accordance with the research aim and objectives/questions. Followed by insight into the limitations regarding the study, recommendations for the Scottish festival industry and lastly future research recommendations.

6.2 Research Aim and Objectives/Questions

The aim of this research was to understand the motivations and barriers influencing Scottish residents' attendance at music festivals across the UK. This was achieved through the following three objectives:

- To critically examine relevant literature on consumer motivations with regards to social motivations, cultural influences and economic considerations influencing the intentions of Scottish consumers to attend music festivals.

The literature review thoroughly discussed the effect of consumer behaviour within tourism, and the overall importance of understanding the concept has for tourism industries. Furthermore, a detailed overview of key festival motivations studies was provided which provided a basis for the primary research.

- To identify the relative importance of various motivational factors within the Scottish audience and analyses how these motivations differ across demographic groups, impacting their decision-making within music festival attendance.

This objective was addressed through the key research questions. Firstly, the question "What are the key motivations for Scottish residents to attend music festivals, both in Scotland and elsewhere in the UK?" was investigated through descriptive statistical analysis and Exploratory Factor Analysis, which identified several influential motivational factors. These were consistently rated highly across participants, confirming their importance in festival attendance decisions. Secondly, by examining "What factors influence Scottish attendees to choose English festivals over Scottish ones?", the research found that perceptions of better line-ups and larger-scale experiences in England were primary drivers. These findings highlighted the relative

weight placed on artist reputation and event size, particularly among younger audiences. The third question, "What are the main barriers preventing greater attendance at Scottish music festivals?", allowed the study to identify key deterrents such as limited line-ups and smaller scale. These insights were crucial in understanding how external and environmental factors influence decision-making within attendees.

- To provide a set of recommendations on the relevance of identified motivations for the Scottish music festival industry and develop actionable insights for enhancing attendee engagement and satisfaction in future events.

In response to this objective, the last research question provided valuable insights for recommendations. Respondents feedback on "What improvements or developments could make Scottish music festivals more appealing and competitive?", suggested better line-ups, reintroducing camping festivals, and improved festival infrastructure as effective measures. These responses further supported the objective by revealing which changes could directly influence motivational appeal amongst attendees.

6.3 Research Findings

The research uncovered a range of critical insights into the motivations and barriers affecting Scottish residents' engagement with music festivals across the UK. One of the most prominent findings was that music quality and artist line-ups are the most influential factors driving attendance decisions. Most participants rated the presence of favourite bands or artists as "very" or "extremely important," highlighting that musical content is central to the festival experience. Secondly, socialisation emerged as a key motivational theme with a strong preference shown for attending with friends or partners. Therefore, indicating that festivals are often viewed as shared social experiences rather than an individual activity. These findings were supported by the Exploratory Factor Analysis, which identified social connection and escapism/event novelty as motivational factors for why individuals choose to attend festivals.

The most influential factor regarding festival attendance outside of Scotland was the perception that English festivals offer superior artist line-ups and a more immersive event experience. Other influential factors included the larger scale and established

reputations of English festivals such as Glastonbury and Reading. This suggests that while there is a strong foundation of interest in music festivals within Scotland, competitive variances in line-up quality and event scale are prompting audiences to attend festivals elsewhere.

Moreover, several barriers to attending Scottish festivals were consistently mentioned by respondents. These included the lack of camping facilities, which was seen as diminishing the authenticity of the festival experience, especially when compared to legacy events like T in the Park. Additionally, poor weather, high event costs & masses of under-age attendees were identified as prominent barriers. These challenges highlight a gap between audience expectations and the current offerings of the Scottish festival industry. Nonetheless, all seven non-Scottish respondents stated they would likely attend a festival if they were in Scotland, indicating that the appeal of Scottish festivals may extend beyond local audiences and overall enhancements could entice international attendees.

Collectively, these findings demonstrate for Scotland to maintain their large attendee audience significant improvements are needed to continually retain local attendees and maintain relevance within the UK festival industry. The results suggest that focusing on headline acts, reintroducing camping festivals and addressing practical barriers could be fundamental in revitalising Scotland's festival landscape to ensure long-term growth and relevance in an increasingly competitive market.

6.4 Research Limitations

One of the main limitations regarding the findings of this research regards the representative sample. Due to restrictions of resources and time with primary research distribution, the sample was largely drawn from the researcher's social circle. Therefore, most respondents were females aged between 18-29 from central Scotland. This is recognised as a limitation due to the lack of generalisability that can be applied to other demographics within Scotland. Within statistical analyses, the lack of varied age groups resulted in insufficient data for testing, meaning the significance of certain variables could not be identified. Additionally, with the main distribution of the survey being on social media, it excluded potential older participants who don't use these platforms.

A further limitation identified relates to the research approach being solely quantitative. This approach encouraged difficulty in providing a depth of understanding around further personal motives. Although the open-answer questions provided an insight to further understanding, to fully retain the depth of personal experiences further qualitative exploration is necessary.

6.5 Recommendations for Scottish Festival Industry

Considering the findings, the following recommendations are proposed to support the growth and development of the Scottish festival:

- Improved artist line-ups: Respondents consistently identified better line-ups as the main reason for attending festivals outside Scotland or within personal opinions on improvements for the industry. This highlights the requirement for Scottish festivals to secure more renowned artists to maintain competitiveness with English festivals.

- Reintroduction of camping festivals: Respondents frequently associated more memorable and immersive experiences with camping festivals. Recreating elements of legacy festivals, like T in the Park, through establishing a safer camping festival could address this gap.

- Improved immersive experiences: The overall festival experience could be improved through incorporating creative staging and immersive entertainment, instead of relying solely on music quality. Through implementing experiential elements, the expectations of festival attendees who seek unique events will be met.

- Infrastructure improvements: To combat unpredictable weather introducing partially covered or hybrid venues such as open-sided tents and canopies over main stages and audiences would enhance attendee experiences without compromising the outdoor festival experiences.

6.6 Recommended Future Research Areas

To further enhance the limited literature regarding Scottish festival attendees this study has offered valuable insights, however there are several areas which could be further explored. Firstly, future research would benefit from adopting a mixed methods approach which incorporates qualitative interviews or focus groups to gain deeper insights into attendee motivations which cannot be fully captured through quantitative

data. Within this research, a broader participant sample of older age groups and rural Scottish residents would provide a more comprehensive understanding of Scotland's wider population.

References

18 Best Scottish Music Festivals. (2025). VisitScotland.
https://www.visitscotland.com/things-to-do/events/music-festivals

American Psychological Association. (2017). Ethical principles of psychologists and code of conduct). https://www.apa.org/ethics/code

Armour, R., & Williams, B. (2022). Reliability and validity in quantitative and qualitative research. Introducing, designing and conducting research for Paramedics, 69-72

Association of Independent Festivals. (2023). 1 in 6 Festivals came to an end as a result of Covid-19. https://www.aiforg.com/blog-database/gc9fpavl8fi3b5vn6v0sd2pcb0d6qc

BBC News. (2022, July 18). T in the Park: The rise and fall of Scotland's biggest music festival. https://www.bbc.co.uk/news/uk-scotland-tayside-central-62062682

Bell, E., Bryman, A., & Harley, B. (2022). *Business research methods.* (Sixth edition). Oxford   University Press.

Bergin, T. (2018). An introduction to data analysis: Quantitative, qualitative and mixed methods. Sage Publications.

Bowdin, G. (2012), Events Management, 1st ed., Butterworth-Heinemann, Oxford.

Bowen, H. E., & Daniels, M. J. (2005). Does the music matter? Motivations for attending a music festival. Event Management, 9(3), 155-164.

British Council. (2017). *Music Festivals* . Britishcouncil.org.
https://music.britishcouncil.org/resources/festivals

Brown, A. E. (2019). *Is it just the Music? Towards an Understanding of the Festival-goer and their Experience at UK Music Festivals* (Doctoral dissertation, University of Central Lancashire).

Bryman, A. (2016). Social research methods (Fifth edition.). Oxford University Press.

Cho, H., & LaRose, R. (1999). Privacy issues in Internet surveys. Social science computer review, 17(4), 421-434.

Cohen, S. A., Prayag, G., & Moital, M. (2014). Consumer behaviour in tourism: Concepts, influences and opportunities. *Current Issues in Tourism*, *17*(10), 872–909.

Colombo, A., & Marques, L. (2019). Motivation and experience in symbiotic events: an illustrative example grounded in culture and business events. *Journal of Policy Research in Tourism, Leisure and Events*, *12*(2), 1–17.

Creswell, J. W., & Creswell, J. D. (2023). *Research design: qualitative, quantitative, and mixed methods approaches* (Sixth edition.). SAGE.

Creswell, J.W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.* 3rd Edition. Thousand Oaks, CA: Sage Publications.

Crompton, J. (1979). Motivations for pleasure vacations. Annals of Tourism Research. 6 (1), 408-424.

Crompton, J. and McKay, S. (1997), "Motives of visitors attending festival events", Annals of Tourism Research, Vol. 24 No. 2, pp. 425-439.

Dann, G. M. (1977). Anomie, ego-enhancement and tourism. *Annals of tourism research*, *4*(4), 184-194.

Deci, E. L., & Ryan, R. M. (2012). Self-determination theory. *Handbook of theories of social psychology*, *1*(20), 416-436.

Dobosh, M. (2017). Survey: demographic questions. Sage encyclopaedia of communication research methods (Vol. 4, pp. 1702-1704). SAGE Publications, Inc.

Doof In The Park - Hannah Laing Doof Festival. (2025). Doofinthepark.com. https://www.doofinthepark.com

Dunne, F. D. (2023). Festival Feels: Exploring the motivations of Generation Z festival-goers in Ireland. *Event Management*, *27*(5), 691-712.

eFestivals. (2025). *All Upcoming Music Festivals – Scotland* https://www.efestivals.co.uk/festivals/festivals.php?year=now&area=SCOT&from=20

Ellen, B. (2024). I never want to go to a festival again, but UK music would be lost without them. *The Observer*. https://www.theguardian.com/commentisfree/2024/feb/25/i-hate-festivals-but-uk-music-would-be-lost-without-them-barbara-ellen

Evans, E. (2024, May 19). *Glastonbury Festival ranked as one of the world's best*. Somerset County Gazette. https://www.somersetcountygazette.co.uk/news/24325019.glastonbury-festival-ranked-one-worlds-best/

Field, A. (2024). *Discovering statistics using IBM SPSS statistics*. Sage publications limited.

Formica, S. and Uysal, M. (1996), "A market segmentation of festival visitors: Umbria Jazz Festival in Italy", Festival Management and Event Tourism, Vol. 3 No. 4, pp. 175-182.

Getz, D. (2005). *Event management & event tourism* (2nd ed.). Cognizant Communication Corporation.

Getz, D., & Page, S. J. (2016). *Event studies: theory, research, and policy for planned events* (Third edition.). Routledge.

Gilbert, D. C. (1991). An examination of the consumer decision process related to tourism. In Progress in Tourism, Recreation and Hospitality Management (C. Cooper, ed.), vol. 3, Belhaven Press.

Gillespie, A. (1987), "Folk festival and festival folk in twentieth century America", in Falassi, A. (Ed.), Time Out of Time: Essays on the Festival, University of New Mexico Press, Albuquerque, NM, pp. 153-161.

Glastonbury Festival - History. (2025). https://www.glastonburyfestivals.co.uk/history/history-1983/

Green, C. (2019, July 12). *T in the Park will never return, confirms Geoff Ellis*. The Scotsman. https://www.scotsman.com/regions/glasgow-and-strathclyde/t-in-the-park-will-never-return-confirms-geoff-ellis-1413361

Groves, R. M., Fowler Jr, F. J., Couper, M. P., Lepkowski, J. M., Singer, E., & Tourangeau, R. (2011). Survey methodology. John Wiley & Sons.

Hepburn, D. (2024, July 15). *TRNSMT 2024: Here are 25 pictures of the crowds at Glasgow Green - spot your friends*. The Scotsman. https://www.scotsman.com/arts-and-culture/music/trnsmt-2024-here-are-25-pictures-of-the-crowds-at-glasgow-green-spot-your-friends-4702868

House of Commons. (2021). *The future of UK music festivals First Report of Session 2021-22 Report.* https://committees.parliament.uk/publications/6136/documents/68377/default/

Howard, J. A. and Sheth, J. N. (1969). The Theory of Buyer Behaviour . John Wiley and Sons.

Isle of Wight Festival. (2019). *History*. https://isleofwightfestival.com/info/history

Iso-Ahola, S. (1980). The Social-psychology of Leisure and Recreation, Iowa, Brown.

Iso-Ahola, S. (1982). Towards a social psychological theory of tourism motivation: a rejoinder, Annals of Tourism Research, 9 (2), 256-262.

Jackson, B. (2025, January 20). *17 festivals taking place in Scotland in 2025 - including TRNSMT and Belladrum Tartan Heart*. Edinburgh News. https://www.edinburghnews.scotsman.com/whats-on/music-festivals-in-scotland-2025-trnsmt-belladrum-mokfest-tickets-dates-4950794?page=4

Jessop, V. (2025, January 21). *The UK's best music festivals: where should you go in 2025?* The Standard; Evening Standard. https://www.standard.co.uk/culture/music/uk-best-music-festivals-2025-b1205326.html

Kelley, K., Clark, B., Brown, V. and Sitzia, J. (2003) 'Good practice in the conduct and reporting of survey research', International Journal for Quality in Health Care, 15(3), pp. 261-266.

Kinsey, A. (2024, April 29). *A History Of British Music Festivals | Music History*. https://inostalgia.co.uk/music/british-music-festivals/

Kotler, P., Armstrong, G., Balasubramanian, S. (2024). *Principles of marketing.* (Nineteenth edition, global edition). Pearson Education Limited.

Leadbetter, R. (2013, January 2). *How T in the Park festival just grew and grew*. The Herald. https://www.heraldscotland.com/news/13086694.t-park-festival-just-grew-grew/

Li, X., & Petrick, J. F. (2005). A Review of Festival and Event Motivation Studies. *Event Management.*, *9*(4), 239–245.

Long, P., & Robinson, M. (2004). *Festivals and tourism: marketing, management and evaluation*. Business Education.

Long, P., Robinson, M. (2004). Sheffield Hallam University. Centre for Tourism and Cultural Change & International Festivals and Events Association. *Festivals and tourism: marketing, management and evaluation*. Business Education.

Maeng, H. Y., Jang, H. Y., & Li, J. M. (2016). A critical review of the motivational factors for festival attendance based on meta-analysis. *Tourism management perspectives*, *17*, 16-25

Manfredo, M. Driver, B. and Tarrant, M. (1996). Measuring leisure motivation. A meta-analysis of the recreation experience preference scales. Journals of Leisure Research. 28 (3), 188-213.

Maslow, A. (1954), Motivation and Personality, Harper, New York, NY

Mathieson, A. and Wall, G. (1982). Tourism: Economic, Physical and Social Impacts. Longman.

McNulty, B. (2017, April 7). Has the UK's festival scene reached saturation point? *Financial Times*. https://www.ft.com/content/622d56e2-157f-11e7-b0c1-37e417ee6c76

Mohr, K., Backman, K.F., Gahan, L.W. and Backman, S.J. (1993), "An investigation of festival motivations and event satisfaction by visitor type", Festival Management and Event Tourism, Vol. 1 No. 3, pp. 89-97.

Murphy, A. (2019, July 12). *Why has T in the Park been cancelled and will it ever return?* The Sun. https://www.thesun.co.uk/news/9497323/t-in-the-park-cancelled-return/

Nicholson, R. and Pearce, D. (2001), "Why do people attend events: a comparative analysis of visitor motivations at four South Island events", Journal of Travel Research, Vol. 39 No. 4, pp. 449-460.

Pavilion Festival (2025). *Pavilion Festival presents Ewan McVicar & Pals.* https://pavilionfestival.com

Pegg, S. and Patterson, I. (2010), "Rethinking music festivals as a staged event: gaining insights from understanding visitor motivations and the experiences they seek", Journal of Convention & Event Tourism, Vol. 11 No. 2, pp. 85-99.

Pilcher, D. R., & Eade, N. (2016). Understanding the audience: Purbeck folk festival. *International Journal of Event and Festival Management*, 7(1), 21-49.

Pine, B. and Gilmore, J. (1999), The Experience Economy, Harvard Business School Press, Boston, MA.

Raybould, M. Digance, J., McCulloch, C, (1999), Fire and Festival: Authenticity and Visitor Motivation at an Australian Folk Festival, Pacific Tourism Review, (3), 201-212.

Reading Festival. (2025). *History*. https://www.readingfestival.com/history/

Reina Paz, M. D., & Rodríguez Vargas, J. C. (2023). Main theoretical consumer behavioural models. A review from 1935 to 2021. *Heliyon*, 9(3).

Ryan, R. M., & Deci, E. L. (2000). Intrinsic and extrinsic motivations: Classic definitions and new directions. *Contemporary educational psychology*, 25(1), 54-67.

Saunders, M. N. K., Lewis, P., & Thornhill, A. (2023). *Research methods for business students* (Ninth edition.). Pearson.

Savino, E. A. (2009). *Placement of sensitive and nonsensitive demographic questions: An empirical study*. California State University, Fresno.

Schiffman, L. G., & Wisenblit, J. (2015). *Consumer behaviour* (11th edition. Global edition.). Pearson.

Scotland's Census. (2022). *Scotland's Census 2022 - Rounded population estimates*. https://www.scotlandscensus.gov.uk/2022-results/scotlands-census-2022-rounded-population-estimates/

Scott, D., (1996) *A comparison of visitor's motivations to attend three urban festivals*. Festival Management & Event Tourism. (3).

Sobitan, A., & Vlachos, P. (2020). Immersive event experience and attendee motivation: a quantitative analysis using sensory, localisation, and participatory factors. *Journal of Policy Research in Tourism, Leisure and Events*.

Solomon, M. R. (1996). Consumer Behaviour. 3rd edition. Prentice-Hall.

Solomon, M. R., Bamossy, G. J., Askegaard, S., & Hogg, M. K. (2016). *Consumer behaviour: a European perspective* (Sixth edition.). Pearson.

Swarbrooke, J., & Horner, S. (2007). *Consumer behaviour in tourism* (2nd ed.) Butterworth-Heinemann.

Swarbrooke, J., & Horner, S. (2021). *Consumer behaviour in tourism* (Fourth edition.). Routledge, Taylor & Francis Group.

Creamfields. (2024, June 18). *The History of Creamfields UK.* Rockstar Energy Presents Creamfields. https://creamfields.com/history/sites-through-the%20ages/

Thompson, C. (2024). Top 20 UK Music Festivals a journey from number 20 to number 1. https://www.carlthompson.co.uk/further-reading-blogs/2024/6/4/top-20-uk-music-festivals-a-journey-from-number-20-to-number-1

Uysal, M., Gahan, L. and Martin, B., (1993). An examination of event motivations. A case study. Festival Management and Event Tourism.

Visit Britain. (2025). Things to Do. Music and Festivals. https://www.visitbritain.com/en/things-to-do/music-and-festivals#:~:text=Glastonbury&text=The%20UK's%20biggest%20festival%20is,you'll%20never%20forget%20it.

Walker, L. (2024). *Remembering T in the Park - The Skinny*. https://www.theskinny.co.uk/music/opinion/remembering-t-in-the-park

Webster, E., & Exchange, L. M. (2014). Association of independent festivals six-year report 2014. *Association of Independent Festivals*.

Appendices

Appendix 1: Consumer Behaviour Variables (Bray, 2008; Woodside, 2017)

Bray (2008)	Woodside (2017)
Decision Making is complex and includes planned and unplanned actions. **Values** are an important part of the process **Motivation** is a key part pf the underlying decisions **Self-concept and Personality** influence the decision-making process **Expectations** and whether these will be or are in fact realised influences the decisions made. **Attitudes** have a big impact on the decisions made **Perceptions** impact on the decisions made and these are often influences by word of mouth and also the media **Satisfaction** has a big influence on perceptions and can often have a major effect on repeat business and future behaviour. **Trust and loyalty** are seen as being major contributors to consumer behaviour in tourism and may influence the tourist in terms of first and repeat purchases.	- Who they potential tourists are – this includes demographic data - How do they frame their leisure experiences – a particular issue here is work versus leisure, stay at home or travel. - Pre-planning and pre-framing of the event. - Choice of destination- where do they decide to visit and why? - Key activity drivers related to the plan/selection of the destination. - Activity plans and behaviour – what is done and not done and why? - Situation on-site influences - including local information and special events. - Consequences including satisfactions, dissatisfactions, word-of-mouth recommendations and intention to return.

Appendix 2: List of current Scottish Music Festivals (Visit Scotland, 2025; EFestivals, 2025).

Festival Name	Location	Genres	Notable Features
TRNSMT Festival	Glasgow	Pop, Indie, Rock	Scotland's largest mainstream festival
Riverside Festival	Glasgow	Electronic, House, Techno	Focuses on underground electronic music
Celtic Connections	Glasgow	Folk, Celtic, World Music	Celebrates Scotland's rich musical heritage
Belladrum Tartan Heart Festival	Inverness	Folk, Indie, Rock, Pop	Family-friendly with a diverse lineup
The Gathering	Inverness	Celtic, Folk, Traditional	Highlights Scottish and Gaelic music
HebCelt Festival	Isle of Lewis	Folk, Celtic, World Music	Unique island setting with traditional focus
Connect Festival	Edinburgh	Alternative, Indie, Electronic	Boutique festival with an eclectic lineup
Summer Nights at the Bandstand	Glasgow	Various (Indie, Rock, Folk, Pop)	Intimate outdoor concerts at Kelvingrove Bandstand
Eden Festival	Dumfries & Galloway	Alternative, Indie, Folk, Electronic	Boutique festival with an eco-friendly focus
Doune the Rabbit Hole	Stirlingshire	Indie, Rock, Psychedelic, Folk	Independent festival with diverse genres
Kelburn Garden Party	North Ayrshire	Funk, Reggae, Electronic, Indie	Held in a scenic castle estate
Party at the Palace	Linlithgow	Pop, Rock, Indie	Family-friendly festival by Linlithgow Palace
MugStock Festival	Glasgow	Various (Indie, Folk, Electronic)	Community-driven festival
ButeFest	Isle of Bute	Folk, Rock, Indie, Pop	Family-friendly island festival
Speyfest	Fochabers	Celtic, Folk, Traditional	Focuses on Scottish and Irish music
Terminal V Festival	Edinburgh	Techno, House, Electronic	Scotland's biggest electronic music festival
FLY Open Air Festival	Edinburgh & Glasgow	House, Techno, Electronic	Outdoor electronic music festival with scenic venues

Appendix 3: Non-Scottish resident survey question

Not a Scottish Resident

The purpose of this study is to identify the key motivations of Scottish attendees at music festivals, therefore you are unable to take part in this study. I thank you for attempting to take part in the study. If possible, it would be great if you could answer the below question regarding festivals in Scotland.

32. Would you be likely to attend a festival in Scotland?

Please answer this question with a yes, no or potenially and provide a reason why.

Enter your answer

End of survey

You have reached the end of the survey. Thank you for participating in the research for this dissertation.

Appendix 4: Survey

The motivations of Scottish attendees at music festivals

I would like to ask you to participate in this survey as part of my undergraduate dissertation at Edinburgh Napier University.

Survey Declaration

I am a student of the International Hospitality Management with Festivals & Events programme at Edinburgh Napier University, United Kingdom. The broad goal of this research study is to examine the key motivations driving Scottish attendees to music festivals, specifically in England. This questionnaire should take no longer than 10-15 minutes to complete. Your name will not be collected as part of this survey and any potential identifying features will be removed during the analysis. You must be over 18 years old to participate in this research. If you feel unable or unwilling to continue, you are free to leave. Likewise, should you not wish to answer any particular question or questions you are free to do so. Your participation in this study is voluntary, and you may withdraw from it without negative consequences. However, after your survey has been submitted it will not be possible for your data to be removed, as it would be untraceable at this point.If you select "Next", you are agreeing to participate and are providing your informed consent to participate in the following survey**.** If you have any questions, please contact me at 40529950@live.napier.ac.uk.Thank you very much in advance for taking time to fill out this questionnaire.

Nationality

As this is a study investigating the motivations of Scottish attendees at music festivals, please select below if you are Scottish or not. This means you must either have been born in Scotland or resided in this country for at least 5 years - this excludes students who have only lived in Scotland for the duration of their degree.

1. Are you a Scottish resident? *

◯ Yes

◯ No

Your Festival Experience

This sections contains questions regarding festival attendance, preferences and motivations. There are various types of questions within this section, please follow the instructions for each question.

2. Have you ever attended a music festival in the UK? *

◯ Yes

◯ No

3. How many times have you attended a music festival in the UK? *

Select your answer ⌄

4. What year did you last attend a music festival in the UK? *

Enter your answer

5. Which music festivals in the UK (excluding Scotland) have you attended? Please select all which apply. If other, please specify which festivals. *

- [ ] Boardmasters
- [ ] Reading
- [ ] V Festival
- [ ] Creamfields
- [ ] Download
- [ ] Leeds
- [ ] Wireless
- [ ] Latitude
- [ ] Kendal Calling
- [ ] Glastonbury
- [ ] Radio 1's Big Weekend
- [ ] Isle of Wight
- [ ] Parklife
- [ ] Boomtown
- [ ] I haven't attended a festival in the UK

6. Which music festivals in Scotland have you attended? Please select all which apply. If other, please specify which festivals. *

- [ ] T in the Park
- [ ] TRNSMT
- [ ] Terminal V
- [ ] Summer Sessions
- [ ] FLY Open Air/Fly Warehouse
- [ ] Riverside
- [ ] Belladrum
- [ ] Pavillion
- [ ] I haven't attended a festival in Scotland
- [ ] Other

7. In which country have you attended most music festivals? *

- ( ) Scotland
- ( ) England
- ( ) Equally between both

8. Please indicate the importance with the following statements as they relate to your reasons for attending music festivals in the UK. *

This could be your past reasonings for attending music festivals or future reasonings.

	Not at all	Slightly Important	Neutral	Very Important	Extremely Important
To experience the community feel	○	○	○	○	○
To feel a sense of belonging	○	○	○	○	○
To experience general socialisation	○	○	○	○	○
My family and/or friends are attending	○	○	○	○	○
I like the music genre	○	○	○	○	○
I like the line-up	○	○	○	○	○
My favourite band/artist is performing	○	○	○	○	○
To drink alcohol/take substances	○	○	○	○	○
To explore other cultures	○	○	○	○	○
To escape from daily life	○	○	○	○	○
To dwell in novelty/excitement/thrills	○	○	○	○	○
Curiosity of the event	○	○	○	○	○
The reputation of the festival	○	○	○	○	○
The overall Atmosphere	○	○	○	○	○
To relive past experiences	○	○	○	○	○
To Work	○	○	○	○	○
To experience rite of passage	○	○	○	○	○
The price/value	○	○	○	○	○
The location of festival	○	○	○	○	○

74

9. For this question, please rate the level of importance of the music at festivals to you. *

	Not at All	Slightly Important	Neutral	Very Important	Extremely Important
How important is the music to you?	○	○	○	○	○

10. What is your preferred music genre? *

Please choose no more than 3 options. If other, please specify.

Please select at most 3 options.

☐ Rock

☐ Indie Rock

☐ Pop

☐ Techno

☐ Country

☐ Rap

☐ Hip Hop/RnB

☐ Drum & Bass

☐ Metal

☐ Reggae

☐ Jazz

☐ Other

11. Are you likely to attend a music festival in the UK (including Scotland) in the future? *

○ Yes

○ No

○ Maybe

12. Please provide a reason why. *

Enter your answer

13. What is the main reason you would attend festivals outside of Scotland? *
Please choose only one answer.

Select your answer   ∨

16. If you do not frequently attend Scottish festivals, what are your main reasons for not attending?
Please select all that apply.

☐ I do frequently attend Scottish Festivals

☐ Limited lineup

☐ Smaller scale

☐ Weather

☐ Transport issues

☐ Cost

☐ Poor marketing

☐ Lack of camping facilities

☐ Other

17. Do you feel Scottish festivals offer the same experiences as English festivals? *

○ Yes

○ No

○ Non applicable

18. Please provide a reason why. *

Enter your answer

76

19. What improvements could increase the overall appeal of Scottish festivals? *

Please rank each option, with the top option being the best improvement that could be made.

| Better artists |
| Bigger venues |
| Improved weather solutions |
| Increased diversity |
| Cheaper tickets |
| Camping facilities |

20. What features would encourage you to attend more Scottish Festivals? *

Please rate the following features on their importance to you.

	Not at all	Slightly Important	Neutral	Very Important	Extremely Important
Bigger lineups	○	○	○	○	○
Better stage infrastructure	○	○	○	○	○
Increased immersive experiences	○	○	○	○	○
Inclusion of local talents	○	○	○	○	○
Increased cooperation with local vendors	○	○	○	○	○
Incorporation of sustainable measures	○	○	○	○	○

77

21. Would you be willing to pay more for a Scottish festival if it matched the scale of an English festival? *

○ Yes

○ No

○ Maybe

22. Please provide a reason why. *

Enter your answer

23. If Scotland were to host a new festival, what type would interest you the most? *
Please rank the following types of festivals on how much they are of interest to you.

	Not at all	Slightly interested	Neutral	Very Interested	Extremely Interested
Themed	○	○	○	○	○
Multi-genre	○	○	○	○	○
Boutique	○	○	○	○	○
City-based	○	○	○	○	○
Camping	○	○	○	○	○

24. Which Scottish locations would you like to see host more festivals? *
Please select all that apply.

☐ Aberdeen & North East

☐ Highlands & Islands

☐ Tayside Central & Fife

☐ Edinburgh & Lothians

☐ Glasgow & Strathclyde

☐ Scotland South

☐ All of the above

25. Any additional comments or suggestons for improving the Scottish festival experience? *
Please use this answer box to state any further suggestions.

Enter your answer

78

Demographic Section

26. What is your gender? *

Select your answer ⌄

27. What age are you? *

Select your answer ⌄

28. Which of the following best describes your current status? *

Select your answer ⌄

29. Who do you usually attend a festival with? *

☐ Alone

☐ With partner/significant other

☐ With family (adults)

☐ With friends (adults)

☐ With friends & family (adults)

☐ With family or friends including children

30. Which country have you resided in for the majority of your life? *
If outside of UK, please specify in other box.

Please select at most 2 options.

☐ Scotland

☐ England

☐ Wales

☐ Northern Ireland

☐ Republic of Ireland

☐ Outside of UK

☐ Other

31. Which of the following best describes your current occupation? *

Select your answer ⌄

79

Appendix 5: SPSS Variable Legend

Column	Key	No entries	Other Entries		
B/C/AD/ AH/AJ/A S	1 = Yes 2 = No 3 = Maybe 4 = Non Applicable				
D-H	N/A for any respondents who selected 'no' to 'have you ever attended a music festival'	E – 42 – FLY E - 63 – Unsure of Year			
D	1 = 1-5 2 = 5-10 3 = 10-15 4 = 15-20 5 = 20-25 6 = 25+				
E	1 = 2024 2 = 2023 3 = 2022 4 = 2021 5 = 2020 6 = 2019 7 = 2018 8 = 2016 9 = 2014 10 = 2010 11 = 2005 12 = 1991				
H	1 = Scotland 2 = England 3 = Equally between both				
F	0 = Other 1 = Boardmasters 2 = Reading 3 = V Festival 4 = Creamfields 5 = Download 6 = Leeds 7 = Wireless	Latitude - Boomtown	**ID**	**Festival**	
			14	Connect	
			17	Willowman	
			33	BCDO	
			46	Big Church Festival	
			76	Y Not	
			80	Belsonic; T Vital	

	8 = Kendal Calling 9 = Glastonbury 10 = Radio 1's Big Weekend 11 = Isle of Wight 12 = Parklife 13 = I haven't attended a festival in the UK			
G	0 = Other 1 = T in the Park 2 = TRNSMT 3 = Terminal V 4 = Summer Sessions 5 = FLY Open Air/ Fly Warehouse 6 = Riverside 7 = Belladrum 8 = Pavillion 9 = I haven't attended a festival in Scotland	N/A	**ID**	**Festival**
			4	CND Festiva Meadowbank
			14	Connect
			18	Wickerman; Party in the Palace; Sing on the Bing; The Big Top
			23	The Islay Jazz Festival
			33	Kelburn
			42	Trick
			74	Crawick multiverse; Rewnd; Party in the Palace; Downham; Wickerman; Black Isle Festival
			77	Linlithgow in the Park
			97	Butefest
I - AB	1 = Not at all 2 = Slightly Important 3 = Neutral 4 = Very Important 5 = Extremely Important			
AC	0 = Other 1 = Rock 2 = Indie Rock 3 = Pop 4 = Techno 5 = Country 6 = Rap		**ID**	**Music Genre**
			5	Christian
			8	Alternative
			23	Soul/Funk
			46	Christian
			49	House
			50	Punk

			51	Folk
	7 = Hip Hop/RnB 8 = Drum & Bass 9 = Metal 10 = Reggae 11 = Jazz			
AF	0 = Other 1 = Better line-up 2 = Bigger Event 3 = Social Reasons 4 = Atmosphere 5 = Tradition 6 = Accessibility 7 = Camping facilities		**ID**	**Other reasons**
			6	To experience something new
			17	For a new experience
			20	See new places
			46	They don't have a big church festival in Scotland
			68	N/A
			74	Small festival
AG	0 = Not at all 10 = Extremely Important			
AI	0 = Other 1 = I do frequently attend Scottish Festivals 2 = Limited lineup 3 = Smaller scale 4 = Weather 5 = Transport Issues 6 = Cost 7 = Poor marketing 8 = Lack of camping facilities		**ID**	**Other Reasons**
			3	No childcare
			12	Price
			16	I don't attend festivals
			19	Full of kids
			23	Just hadn't thought of it
			28	The age range of people that take up the majority of the event attendees
			30	I don't feel like there is currently a festival in Scotland that appeals to me
			36	Festivals outside UK are more value for money and tend to have friendlier atmospheres
			46	Younger generation
			47	The prices of food and drink once there
			63	Don't tend to go anymore due to the type of people that attend
			68	N/A
AL	1 = Better artists 2 = Bigger venues			

	3 = Improved weather solutions 4 = Increased diversity 5 = Cheaper tickets 6 = Camping facilities	83	
AM – AR	1 = Not at all 2 = Slightly Important 3 = Neutral 4 = Very Important 5 = Extremely Important		
AU - AY	1 = Not at all 2 = Slightly Interested 3 = Neutral 4 = Very interested 5 = Extremely Interested		
AZ	1 = Aberdeen & North East 2 = Highlands & Islands 3 = Tayside Central & Fife 4 = Edinburgh & Lothians 5 = Glasgow & Strathclyde 6 = Scotland South 7 = All of the above		
BB	1 = Female 2 = Male		
BC	1 = 18-20 2 = 21=29 3 = 30-39 4 = 40-49 5 = 50-59 6 = 60 or above		
BD	1 = Married/Civil Partnership		

	2 = Cohabiting with partner/significant other 3 = Single	84	
BE	1 = Alone 2 = With partner/significant other 3 = With family (adults) 4 = With friends (adults) 5 = With friends & family (adults) 6 = With family or friends including children		
BF	0 = Other 1 = Scotland 2 = England 3 = Wales 4 = Northern Ireland 5 = Republic of Ireland 6 = Outside of UK		
BG	0 = Other 1 = Student 2 = Employed 3 = Self-employed 4 = Unemployed 5 = Retired		
Reason why 1	1 = Family commitments 2 = Lifestyle change 3 = Novelty & experience 4 = Enjoy music & artist lineup 5 = Socialization 6 = High Cost 7 = Escapism 8 = Enjoyment 9 = Safety Concerns		

	10 = Festival culture/traditions 11 = Good value for money 12 = Atmosphere 13 = Convenient location		
Reason why 2	1 = Lineup Quality 2 = Smaller scale/variety 3 = Cultural similarities 4 = Better Crowd Atmosphere 5 = Camping availability	1 = Mentions of poor lineups, smaller artists or better artists at English festivals 2 = Scottish festivals are smaller and have less options 3 = experiences are similar between both <u>countries</u> festivals 4 = scottish crowds are better and friendlier 5 = lack of camping options at scottish festivals	
Reason why 3	1 = Reduced travel costs 2 = Value for money/ Fair Pricing 3 = Artist Line-up/ festival quality 4 = Festival experience 5 = Closer to home 6 = Support Scotland	1 = save money on travelling so would pay more for ticket 2= price is justified by quality or already being expensive 3 = would pay more if line ups	

		were similar to English festivals	
		4 = festival experience is what matters not location, better experience if in Scotland	
		5 = closer makes attendance easier and more desirable	
		6= desire to support scottish festivals, economy or local events	
Reason why 4	1 = Weather Solutions 2 = Improved line-ups/artist diversity 3 = Lower costs 4 = Age Restrictions 5 = Creative festival experience 6 = Better marketing 7 = Camping Options 8 = Comparison to TinthePark 9 = Scottish Heritage 10 = Improved venue facilties 11 = Stronger security 12 = Better transport 13 = Larger variety & frequency	1 = better drainage, flooring or site selection to cope with rain & mud 2 = bigger names, international acts, genre variety,more women, upcoming talent 3 = complaints about rising costs, demand for cheaper tickets and more afforable food and drink 4 = limit underage attendees, appeal to wider age range, discourage rowdy teens	

		5 = enhanced decor, stage design, more immersive or out of the box experiences 6 = better promotion, festival visibility 7 = desire to bring back camping 8 = tin the park was the best 9 = more inclusion of scottish artists and atmosphere unique for scotland 10 = better toilets, food trucks, drink stalls and overall structure 11 = concerns of drug use, safety, underage drinking, improved secuirty presence 12 = parking, pick-up points, public transport options, easier exit strategies 13 = more festivals in scotland which vary and are more frequent.	

Appendix 6: Research Integrity Form

RESEARCH INTEGRITY FORM

TBS10130 2024-25 UNDERGRADUATE DISSERTATION

Your Name: Bethany Tait
Matriculation Number: 40529950
Supervisor's Name: Ross Tinsley

I confirm that my dissertation project DOES NOT include any of the following. Double click on each box and select 'ticked' to confirm.

A	Primary research involving vulnerable groups e.g., children, young people under 18 years of age, adults with incapacity, or individuals in a dependent or unequal relationship		☒
B	Primary research involving sensitive topics e.g., participants' sexual behaviour, their involvement in criminal activities, their political views, their experience of violence, abuse or exploitation or their mental health		☒
C	Research involving deception which is conducted without the participants' full and informed consent		☒
D	Research involving access to records of personal or confidential information which enables individuals to be identified, or research involving the use of the Edinburgh Napier University Email System		☒
E	Research which would induce psychological stress, anxiety or humiliation or cause pain		☒
F	Research which would potentially cause harm to participants' esteem, career prospects and/or future employment opportunities.		☒
G	Research involving intrusive interventions which participants would not encounter during their everyday lives		☒
H	Research where there is a possibility that the safety of the researcher may be in question		☒

I understand that if my research includes points A or B above, then I cannot proceed with my proposed research, and must amend my proposal such that my research does not include points A and B.

If my research is likely to involve any of points covered in C to H, then I must discuss further with my supervisor and seek approval from the School Research Integrity Committee if required before I can proceed with my proposed research. Details of the Research Integrity and Ethics procedures and forms are available at

https://www.napier.ac.uk/research-and-innovation/research-environment/research-integrity

It is my responsibility to follow the University's Code of Practice on Ethical Standards and any relevant academic or professional guidelines in the conduct of my study. This includes providing appropriate information sheets and consent forms and ensuring confidentiality in the storage and use of data. If there is any significant change in the question, design or conduct over the course of the research I should consult with my supervisor and complete another Research Integrity Form.

Student Signature: *Bethany Tait*   Date: 12/11/2024

Supervisor Signature: Ross Tinsley   Date: 16/04/2025